

VOGUE



J U L Y
F I R S T

25 MODELS
for SIMPLE
SUMMER
TUB
GOWNS

PRICE 15 CENTS

Clearing Sale of Summer Apparel for Women and Misses



No. 44

No. 46

No. 48

Women's Sizes 32 to 44 Bust

No. 44. Dressy Coat (new kimona model) of natural tan Pongee silk, square collar and long revers of satin, in black, old blue, rose or brown, ornaments of tan silk cord, sleeves trimmed to match.

Special 18.50

Heretofore 27.50

No. 46. Dress (copy of Francis latest Paris model) of French striped cotton voile (washable) white ground with black, navy, Copenhagen, pink or lavender stripe, waist and kimona sleeves trimmed with plain material to match, covered buttons and loops, Claudine collar and frill of white batiste and Val. lace, double plaited flounce skirt, leather belt.

Special 14.50

Heretofore 24.50

Misses' Sizes 14 to 20 Years

No. 48. New Model Shantung or Ramie linen Coat Suit, Tailored Semi Fitted Coat with new close fitting gored skirt, fastened at side with pearl buttons, in white, natural or russet tan, Copenhagen blue, violet or grey..Special 12.75

Heretofore 18.50

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK



CN00020254

FIRST SHOWING
OF THE

Renard

STRAIGHT
BRIM

SAILOR
AT \$3.00

CHIC AND
DISTINCTLY
NEW

RIBBON TRIMMED
EXTRA LARGE
HEAD SIZES.

Colors: Black, White, Natural, Lavender, Red, Navy.
Split and Sennet Straws, at 3.50

Renard Riding Sailors—Large Head Size.
Black only. All Braids. At 3.00

Motor and Steamer Hats—at 4.50, 7.50, 8.50

Panama Hats, with Scarfs—at 5.95 and 8.50

Renard 23d Street, West, Near 5th Avenue N. Y.

Mail Orders Filled. Portfolio of Fashion on Request.

Every
Pair
warranted
to the
wearer



No
other
Shield
like
it

DRESS SHIELD

—THE SHIELD SUPREME—

WHILE there may be other Dress Shields that are odorless when you buy them, the **OMO** Shields are the only Dress Shields that are odorless when you WEAR them.

They contain no rubber, are cool, light, white, do not chafe, absolutely moisture proof and washable.

At all good stores or a sample pair sent for 25c. Our "Dress Shield Brieflet" sent free.

THE **OMO** MANUFACTURING COMPANY
Dept. 9 :: MIDDLETOWN, CONNECTICUT

Dean's
CAKE ASSORTMENTS
for COUNTRY HOMES

To the Summer Hostess, Dean's Assortments of Delicious Cakes are of great assistance. Twenty different assortments of Cakes that are dainty and uncommon, and ideal for Afternoon Teas, Luncheons, Dinners, Motor and Yachting Trips, etc. Packed carefully in pasteboard boxes to keep perfectly fresh.

Assortments at
\$2.00, \$3.00, \$5.00, \$8.00 and \$12.00 each

Expressage Prepaid
to any express point within 300 miles of New York City.

Send for Special Summer Booklet giving
make-up of the assortments and full information

628 Fifth Avenue, New York



The first
requisite to

**Natural
Loveliness**

is a clear, wholesome, healthy complexion such as any woman may have with a little care and the aid of "Vanishing Cream," an exquisitely

dainty, fragrant preparation superior to ordinary toilet creams at every point of comparison.

POND'S EXTRACT
COMPANY'S
VANISHING CREAM

possesses the unique and delightful feature of being absolutely non-greasy and hence it can be used at any time without injury to gloves or clothing. It is almost immediately absorbed by the skin and leaves none of the unpleasant shiny appearance which follows the use of ordinary creams.

FREE SAMPLE

on request, or send four cents in
stamps for a large trial tube.

Pond's Extract Co.

Dept. V

78 Hudson Street
New York





Instead of a Corset-Cover

Discriminating women prefer the dainty

De BEVOISE FIGURE - FORMING BRASSIERE

STYLISH, COMFORTABLE,
HEALTHFUL

This cool Summer garment keeps the figure trim and graceful at all times. You are always sure of looking your best, if you wear a De BEVOISE.

100 different styles for stout, medium and slender figures. Sizes 32 to 48 bust. Open front or

STYLE No. 1952, made of fine Batiste, fancy open-work yoke, embroidery trimmed. **\$1.00 each**

back. Made of light-weight Batiste, Nainsook, Linen Mesh, etc., elaborately trimmed with lace, embroidery, insertion and ribbon. 50c and up.

Re-inforcing arm-shields, adjustable corset-hook, invisible boning, faultless seaming and darting, perfect shaping, daintiest workmanship, washable materials—no other brassiere but the De BEVOISE combines all these valuable features. Therefore

Ask for the "De BEVOISE BRASSIERE" and take no other (Pronounced "debb-e-voice brassy-air")

At all good stores. Be sure our label, "De BEVOISE BRASSIERE" is on every garment you buy. It guarantees you will be satisfied or have your money refunded. Decline substitutes. If your merchant will not supply you, we will.

Our illustrated booklet, "The Figure Beautiful," will be sent to you free on receipt of your merchant's name.

CHAS. R. De BEVOISE CO., 33-F, Union Square, New York

Club Cocktails

Taste right because
mixed right—to measure,
not by guess.

Simply strain
through cracked
ice and serve.

Martini (gin base) and Manhattan (whiskey base) are the most popular. At all good dealers.

G. F. HEUBLEIN & BRO.
Hartford New York London



Have
Youthful
Hair

Restore your hair to its former color, brightness and beauty by simply combing it with the

IDEAL HAIR DYEING COMB

It puts lustre, life and beauty into dull, faded, lifeless hair, and changes it to any desired color. Any shade of hair matched exactly. It imparts uniform, natural color. Used like an ordinary comb. More than a hundred thousand in use. Not sold in stores.

Write for FREE Book

Write for "The Book of the Hair," a 32-page illustrated book telling all about the Ideal Comb and containing valuable information about the care of the hair and scalp.
H. D. COMB CO., Dept. H, 118 East 28th Street, New York



WORLD-FAMOUS

"HEIRLOOM" DAMASK TABLE LINEN

Unapproachable in Fineness
of Weave.

Designs by Walter Crane,
Anning Bell, and other famous
artists.

BUY DIRECT, and save the
profit necessarily charged on
the duty.

Table Cloths and Serviettes
mailed direct from our Looms
in Ireland.

Real Lace, Irish and Foreign
Sheetings and Linens, Plain
and Embroidered.

If you are not visiting England
this year, ask your friends who
are coming to buy for you.



Table Cloth, "Stork, Peonies and Bamboo" Design, by Dr. Dresser.

2½ yds. x 2½ yds., \$17.75 delivered in New York, duty paid.

Illustrated Catalogue from

"Town and Country Bureau," 385, Fifth Avenue, New York, or

**JOHN WILSONS' SUCCRS
LIMITD**
188 REGENT ST. LATE 159, LONDON W
NEW BOND ST

Visit our Showrooms when in England.

K-C

GUARD against the tendency to cover too much of the floor. Good floors are wasted if you upholster them.

HEEL-CLATTER is to be avoided in a library; a dining-room rug, too, should leave a comparatively narrow floor space.

IN music-rooms, drawing-rooms and the like, rugs should be as much in the nature of decoration as of carpeting.

KENT-COSTIKYAN

Oriental Rugs

8 West 38th Street

New York

Greene

Auto habit

One of Our
Novelties
For the
Season

Ladies' Tailor-
ing and Dress-
making

26 E. Thirty-third Street
NEW YORK

PATENT APPLIED FOR
Awarded Gold Medal at the National
Style Show held in Washington, D. C.,
February, 1910, Under the Auspices of
United Ladies' Tailors' Association
of America

"Le Papillon"

Price \$12

Made to Your Measure

This Corset has been designed especially to accentuate that simplicity of line and close fit on the hips so necessary to the proper effect for the clinging dresses of current fashions.

It not only reduces and shapes the hips and back by means of the insertions of wide rubber webbing but also moulds the entire corseted part of the form, which makes the corset fit snugly around the thigh, thus affording fashionable lines with perfect ease and comfort.

Made of English Coutil.



Inquiries for measurement blanks and booklet answered same day as received.

Le Papillon Corset Co.

Mme. Gardner, Manager

21 West 38th Street, New York

Telephone 4383 Murray Hill

No. 4711 WHITE ROSE

Glycerine Soap



MAMA'S FAVORITE

The secret of a healthy and beautiful skin and a perfect complexion. Its perfume is unequalled and its transparency is a sign of its purity. Send 15c in stamps for full size sample cake.

FERD. MULHENS, Cologne o R, Germany
MULHENS & KROPFF, 298 Broadway, New York



Take Me With You

You are sure to need me every day, no matter where you go.

I am no trouble—take up little space in your traveling bag or in your room.

But I will add to your comfort and happiness every hour of the day.

Give me fifteen minutes of your time every night, and you will be "lovely woman" personified the next day—at peace with the whole world.

What am I? Just this—

MARINELLO Travelers' Special Toilet Case

I present you with enough of the following exquisite toilet preparations for from ten days' to two weeks' use:

Lettuce Cream — a cleanser — Tissue Food, Whitening Cream, Face Powder, Acacia Balm, Bleaching Lotion, Refining Powder, Scalp Food, Follicle Lotion, Hair Tonic—because I want you to know that these Marinello preparations are absolutely pure and give sure results. They are considered simple necessities by the well-groomed woman who knows the value of always looking her best.

Don't start out for a trip without me.

I have 999 sisters in my family and we are all at the command of you Summer vacationers. I am anxious to get out and see the world—please send for me to-day and take me along with you. Shipped to any part of the United States

\$1.00, while we last.

OBTAINED ONLY FROM

Marinello Company

Home Office: Western Methodist Book Concern Bldg.
CHICAGO.

Treatments and regular size packages of Marinello preparations can be had at the following branches:

Cincinnati, O., Marinello Shop,
507 Provident Bank Building

Kansas City, Mo.,
Mrs. J. C. McGavran, 1114 Main St.

Washington, D. C., Mrs. Elizabeth Davis,
12th and F Sts., N.W., Huyler Bldg.

New York, Marinello Shop
281 Fifth Avenue

St. Paul, Minn., Lillian Grout
Schuneman & Evans

"S and X"

VOGUE'S NEW DEPARTMENT INAUGURATED

Vogue constantly receives letters asking where the personal possessions of our readers can be bought and sold. Many people have expressed the wish that we would establish a central market place for all such possessions.

In response to this demand we have established our new "S & X" (Sale and Exchange) Department.

The advertisements published below are among the first which we have received for this Department. Please look them over very carefully. The range of articles offered is so wide that it seems as if there must surely be something of special interest to yourself.

When answering these advertisements remember that Vogue will forward your reply to the advertiser by the next mail after it is received at this office. And by taking advantage of the Deposit System, explained below, you can send or receive articles on approval with absolute safety and convenience.

No matter what you want to buy or sell, a little advertisement inserted in the "S & X" will reach thousands of other readers anxious to meet you half way. You will deal exclusively with private people of taste and refinement. It will therefore be possible for you to purchase many articles not generally offered for sale, as well as to dispose of your own valuable possessions to the best advantage.

From time to time, we shall publish in this space letters from our readers on various subjects relating to the "S & X." We shall always welcome a letter from yourself, whether or not you have made use of this department. Please tell us frankly just how the "S & X" can extend its field of helpfulness, and do not be afraid of criticising the department as it now exists. We count upon the advice and assistance of all our readers to make the "S & X" a genuine success.

In the meantime—whenever you think of anything you want to buy or sell, think of the "S & X" Department of Vogue.

Rates

For the first 25 words or under, \$1.00; additional words, 5 cents each. Price when given (as \$4.50) counts as one word; in giving dress measurements, etc., six figures count as one word. Compound words count as two. The correct remittance must accompany each order.

Rules

1. All advertisements must be in the Vogue office, 443 Fourth Avenue, New York, not later than three weeks in advance of date of issue. Thus, an advertisement intended for the issue dated July 1st must be in our hands by Friday, June 10th.
2. Write each advertisement on a separate sheet of paper, on one side only. Give your full name and address, which is for our information only and will not be published.
3. The right is reserved to revise or reject any advertisement.
4. The "S. & X." is conducted for the exclusive use of our readers, and the advertisements of dealers will not be accepted.

RULES FOR ANSWERING ADVERTISEMENTS

1. Place your reply and a copy of the advertisement you are answering in a blank envelope. Write in the corner of this envelope the number and date of issue of the advertisement (e. g. No. 45-A, July 15th, '10). Then fold this envelope and enclose it in an outer envelope addressed to us thus: Manager "Sale & Exchange," Vogue, 443 Fourth Avenue, New York. Immediately on its receipt Vogue will forward your reply to the advertiser.
2. The right is reserved to open and decline to forward any reply.
3. No remittances should be enclosed in the reply or in the outer envelope. If sent, they will be at the sender's risk.
4. When there is no response it must be assumed that the offer is not acceptable or that the articles are already disposed of.

Deposit System

In order to facilitate the sale of articles advertised we will receive on deposit the purchase money for articles valued at \$5.00 and upwards. This money will be held by us until the sale is concluded, when the money will be forwarded to the advertiser. If the article is not accepted the money will be returned to the depositor, as soon as the article has been returned in good order to the advertiser.

1. Deposits should be made by Post Office or Express Money Orders. Cheques on your local bank should be accompanied by ten cents exchange.
2. Acknowledgment of the receipt of the deposit money will be promptly sent to both parties. Authority to part with the money deposited should be sent us by both parties; but if either party fails to send this authority we reserve the right to return the money to the depositor at any time after seven days have elapsed from the date of its receipt by us. Such return must be held to be a full discharge of all responsibility assumed by us in the matter.
3. Express charges, etc., must not be included in the deposit. All goods must be prepaid by the sender.

"S and X"

Wearing Apparel

RED silk crêpe dress, lined in silk messaline. Size 36. Never worn. Cost \$65. Will sell for \$40. No. 2-A.

SEALSKIN long coat, length 50 inches, size full 38. Owner will sell for \$225 on account of ill health. Worn only once. No. 7-A.

WANTED—Evening coat, not too elaborate, colored or black chiffon, silk lined, or black satin preferred. Length about 48 inches, bust 35. No. 3-B.

OWING to accident, will sell cheap new riding habit; coat never worn, skirt used three times. Dark gray mixed cloth, lined gray satin, 36 bust, 25 waist. Original cost, \$78. No. 8-A.

LIBERTY satin evening capes (two) from Liberty, London; absolutely new. One pale blue with silver trimmings, other white with gold trimmings. Price \$25 each. No. 9-A.

VENISE lace robe, recently imported by owner; almost enough lace for two gowns. Cost \$225. Will accept \$175. No. 10-A.

BLUE Liberty satin evening gown for sale. Good condition, worn but twice. Trimmed with handsome embroidered bands of roses with blue beads as centres, and Duchess lace. Made with overskirt. Wearing mourning cause of sale. No. 11-A.

CCROSS saddle riding habit by Hertz; Fifth Avenue. Dark gray Oxford

cloth in perfect condition, worn less than one month. Three pieces: breeches, skirt and Norfolk coat, 34 bust, 24 waist; fit woman of medium height and slight build. Cost \$135. Sell \$75. Also smart soft felt hat (Hertz). Cost \$6. Sell \$3. No. 12-A.

PINK net evening gown over chiffon, spangles, Irish lace, \$12. Also pink plaid voile, braided, \$10. Size 36-43. Will send C. O. D. on approval. No. 14-A.

TWO stylish black straw turbans; handmade, up-to-date trimmings. Also one in old rose, very stylishly trimmed. Will be disposed of at any price. No. 16-A.

WISH to sell my black Russian lynx shawl collar, and large muff, for \$25. Cost \$55. Not worn, as black does not become me. No. 17-A.

INDIA camel's-hair shawl, in perfect condition; has rich Persian colors. Could be used for opera cloak, house gown, or drapery. Cost \$175. No reasonable offer refused. No. 20-A.

BEAUTIFUL imported black silk and lace long carriage or evening coat. Cost in Europe \$150. Will sell for \$60, as coat was never used and was a present to owner. No. 21-A.

Furniture

I DESIRE furnishings for an apartment of two bedrooms, parlor, library and hall. Oriental rugs, draperies, lace curtains, engravings, water colors, bric-a-brac, etc. No kitchen or dining-room furnishings. Must

be in perfect condition, of excellent taste and quality. Not wanted before Oct. 1st. Will come to New York for inspection of desirable articles. No. 4-B.

LARGE mahogany bureau desk, genuine Colonial with book-shelves above. A beautiful piece in perfect order, 46½ inches wide; 21 inches deep, lower portion; 11 inches deep, upper portion; 7¾ feet high. Price \$75. No. 18-A.

LARGE Davenport sofa, made by Grand Rapids Co., 7½ feet long by 3½ feet wide. Upholstered in soft green satin. Price \$75. No. 19-A.

Professional Services

CHAPERON for girls or children. Refined gentlewoman will give care in country home to two children whose parents are to travel. Highest references. No. 1-C.

EDUATED young lady, speaking French fluently, would like position as social secretary. Business and social references exchanged. No. 2-C.

WANTED—Opportunity for traveling during summer months, foreign preferred, by dressmaker, as companion, personal maid, or care of child of school age. Best references. No. 3-C.

Real Estate

COUNTRY house, completely furnished, to rent for summer. Situated on St. Lawrence River between Cape Vincent and

Clayton. Five comfortable bedrooms, large living rooms, dining room and kitchen. Two servants' rooms, wide veranda on two sides, splendid grounds, and large vegetable garden. Stable or garage attached. Boat house with good rowboat. Fishing grounds the very best on river. \$500 for season. No. 1-D.

Musical Instruments

HARDMAN upright piano, good condition, cost \$500. Ebony finish, excellent tone. No reasonable offer refused. No. 3-A.

Miscellaneous

I WANT to buy, if in good condition and cheap, a second-hand Brewster or Kimball runabout with folding rumble. No. 2-B.

WHAT will you pay for the New International Encyclopedia, good condition? Cost \$112.50. No. 4-A.

FOR SALE—Rare antique fan, exquisitely carved mother-of-pearl, overlaid with gold. Owner will sell at sacrifice to private party or collector. No dealers. No. 5-A.

COLONIAL bedspread, blue and white. A very fine specimen, in perfect condition. Date 1848 woven in eagle border. Price \$50. No. 13-A.

EMBROIDERY of all kinds made at home; shirtwaists a specialty. No. 15-A.

Give Your BABY Cool Summerwear

Baby has just as good a right to cool and soothing summer clothing as the grown-ups. Ordinary materials are not good enough—they chafe the tender skin—are hot and irritating.



"Arnold" Fine Knit Goods

are just made for baby's day and night needs—soft and cool—yet warm enough to protect against sudden chills. The nightie shown here is for babies too young for "Arnold" night drawers.

Good-natured babies wear the "Arnold" line of summerweight Knit Nightgowns, Diapers and Outing Flannel Wrappers.

These special garments for baby cost little more than the ordinary kind. Stop in and see what a vast difference in softness, quality and texture.

Also Day and Night Drawers for children between 2 and 10 years.

Send or call for illustrated "Arnold" catalog.

"Arnold" Fine Knit SPECIALTIES

for

Infants, Children and Women

When we consider how tender and sensitive a baby's skin is, the importance of selecting the right kind of garments is emphasized.

"Arnold" Goods are made from soft twisted yarns chemically treated to make them highly absorbent; soft and pliable as much used linen.

The "Arnold" Fine Knit Mesh Umbrella Drawer for Women makes the coolest of all drawers. Call and see them or write for descriptive catalog.

**Complete Baby Outfits
Our Specialty**

Summer Comfort For Children

Find out how much you can do for the little folks' comfort by inspecting the "Arnold" fine knit goods.

See these nightdrawers; they are delightfully cool in the hot summer nights, yet they furnish protection against colds and chills in the cooler morning hours—Made for children between 2 and 10 years.

"Arnold" Fine Knit Goods

are knitted of soft downy yarns, not woven from straight harsh threads.

Here are summer weight knitted day drawers, night drawers, vests, and outing flannel wrappers for children—also complete lines for babies less than two years old.



New Address :
6 East 33d St.
New York City

The Arnold Bazaar

Telephone Madison Square 6438

New Address :
6 East 33d St.
New York City

The more critical the buyer,
the more he will appreciate

The ROYAL

STANDARD TYPEWRITER

Its superior construction and
many mechanical advantages
make it

THE REAL STANDARD
OF TODAY



ROYAL TYPEWRITER CO.

Royal Typewriter Bldg., • New York

A BRANCH IN EACH PRINCIPAL CITY

WILLOW CRAFT

is up-to-date in every particular, and far excels reed or rattan furniture in its beauty, fine workmanship and durability.



\$ 9.00
Delivered

Send direct to our factory for catalog of 150 designs and prices.

We are the only manufacturers of Willowcraft Furniture.

**THE WILLOWCRAFT
SHOPS**

BOX C
NORTH CAMBRIDGE, MASS.



In the
wake
of

MENNEN'S

KLEINERT'S HIGH POINT DRESS SHIELD

HIGH POINT



Some women require
this shape

DRESS SHIELD

BABIES REVEL IN IT !

Mennen's Borated Talcum Toilet Powder. Soothing, Comforting. Allays irritation. Prevents chafing. For Mother's use also. Substitutes rob you. Insist on Mennen's. Sample box for 2c. stamp.

Sold for 25c. Everywhere
or by Mail

Gerhard Mennen Co.

Newark, N. J.



SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers.

Art Goods

JIG-SAW PUZZLES 35c up to \$10.00. English Linette Playing Cards 50c Pkg. Score-Pads—Books on Patience, Bridge, etc. Mail Orders, Whaley's Book Shop, 430 5th Ave., N. Y.

At the Sign of the Crown. Hand work in Copper, Brass and Jewelry. Card Prizes and Gifts. Special attention to Mail Orders. Catalogue. 7 West 42nd Street, New York.

COATS-OF-ARMS and Book Plates. Arms painted in true colors for framing. Original designs in Book Plates, Penn de Barthe, 929 Chestnut St., Philadelphia.

Boas, Feathers, Etc.

MME. APHE. PICAUT OSTRICH BOAS AND FEATHERS. Repairing, Cleaning and Dyeing. 38 West 34th Street, New York

METHOT Ostrich Feathers of quality. New Plumes made from your old, discarded feathers at half the cost of new. Dyeing, cleansing and curling. 29 W. 34th St., 925 Broadway, N. Y.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest, "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c per pad. \$2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V. Radcliffe & Co., 144 Pearl St., New York.

BRIDGE TEACHER with large New York clientele will give lessons in suburban towns. For terms apply to Miss J. E. Franklin, 252 W 85th St., N. Y. Tel. 9575J. Riverside.

Chiropody

DR. L. DAWSON Chiropodist. Scalp Treatment. 45 West 34th St., N. Y. Room 507. The Monolith Bldg., N. Y. Tel. 5123 Murray Hill. Residence 'phone 2607 Chelsea. Office Hours 9 to 6.

Dr. E. N. Cogswell Surgeon-Chiropodist. Scientific and Sanitary methods. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort. \$1.00 per bottle by mail. 12 W. 29th St., N. Y.

Cleaners and Dyers

Laces Dyed to Match Gowns. Dressmakers' materials, garments cleaned, dyed. Mme. Pauline, 233 W. 14th St. Branches: 3 E. 30th St., 3513 B'way & 115 E. 34th St., N. Y.

REES & REES Cleaners and Dyers. Laces a Specialty. New York, Boston, Philadelphia, Atlantic City. Main Office and Works, 232, 234, 236 East 40th Street, New York City.

LEWANDOS America's Greatest Cleaners and Dyers Boston Mass 284 Boylston Street and 17 Temple Place New York 557 Fifth Avenue Philadelphia 1633 Chestnut Street

LEWANDOS—BRANCHES Washington Albany Providence Newport Hartford New Haven Bridgeport Lynn Salem Cambridge Delivery system Telephone in all shops

KNICKERBOCKER Cleaning and Dyeing Co., New York, Newport, Paris. Main office & Works, 402 E. 31st St. Branches: Martha Washington Hotel; 627 Mad., 1545 & 2827 B'way.

Paul L. Bryant, 291—5th Ave., N. Y. 20 other stores: Brooklyn, Jersey City, Newark, West End. Telephone connections. Everything dyed or cleaned, including carpets. Ladies' costumes a specialty.

Confections

PECANS Almonds, Walnuts, Pistache, Cashew, Gookers, and others in Salto Nuts Mixture. \$1.25 pound. Postpaid. Home prepared only by Hatch, 30th St. & B'way, New York.

Confections—Cont.

Huyler's Grotesque Figure Boxes 15c. each. Sold by our Sales Agents and at all HUYLER'S Stores. 12 different designs—each of interest to the children.

Corsets

MME. ZUGSCHWERT Custom Corsets. All Designs. Latest Creations in Lingerie. Republic Building, 209 State Street, Chicago.

MME. S. SCHWARTZ CORSETIERE, 12 West 39th Street, New York. Telephone, 4882 Murray Hill.

MME. BINNER CORSETIERE. is cultivating figures with her famous corsets at 18 East 45th Street, New York.

MME. ROSE LILLI CORSETIERE. Corsets made in 24 hours for out-of-town patrons. 666 Lexington Ave. Phone 1131 Plaza, N. Y.

OLMSTEAD CORSET CO. High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy. 44 West 22d St., New York.

BOSTON HYGIENIC CORSETS Front Lace. Moyerage Corsets for new mediaeval effect. Mail orders. Wholesale and retail. 393 Fifth Ave., N. Y.; Washington St., Boston.

WANTED Corsetieres to represent our high grade corsets. Exclusive territory in several large cities. Information at our New York Office. Goodwin, 373 Fifth Ave.

MRS. A. H. WADE, 366 Fifth Ave., New York, Room 615. Telephone 5877 Murray Hill. Mrs. Wade's Corsets are to be had exclusively at this address.

MISS AHERN "The Directoire Corset." TO REDUCE THE FIGURE. To order only. 65 West 48th St., New York. Tel. 1909 Bryant.

LE PAPILLON CORSET CO. Mme Gardner, formerly of 373 Fifth Ave., has assumed management of above concern at 21 W. 38th St., N. Y. Tel. 4383 Murray Hill.

BERTHE MAY'S CORSETS Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail Orders. 125 W. 56th St., N. Y.

EXCLUSIVE MODELS IN CUSTOM CORSETS Pneu Form Co., 322 Fifth Ave., N. Y. Telephone 4250 Madison Square.

Decorating and Furnishing

Interior Decorating, Designing and House Furnishing. Samples of all materials submitted, no charge for same. Correspondence solicited. Mrs. M.S. Morris, 4 West 40th St., New York

HENRY ROTH HIGH GRADE FURNITURE Upholsterer and Interior Decorator 1089 Park Ave., near 89th St., New York.

FURNISHING HOUSES Specialty buying on commission in New York, London and Paris, antique furniture, also reproductions. M. Dien, 45 West 34th St., N. Y.

Entertainments

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(Continued on page 7.)

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(Continued from page 6.)

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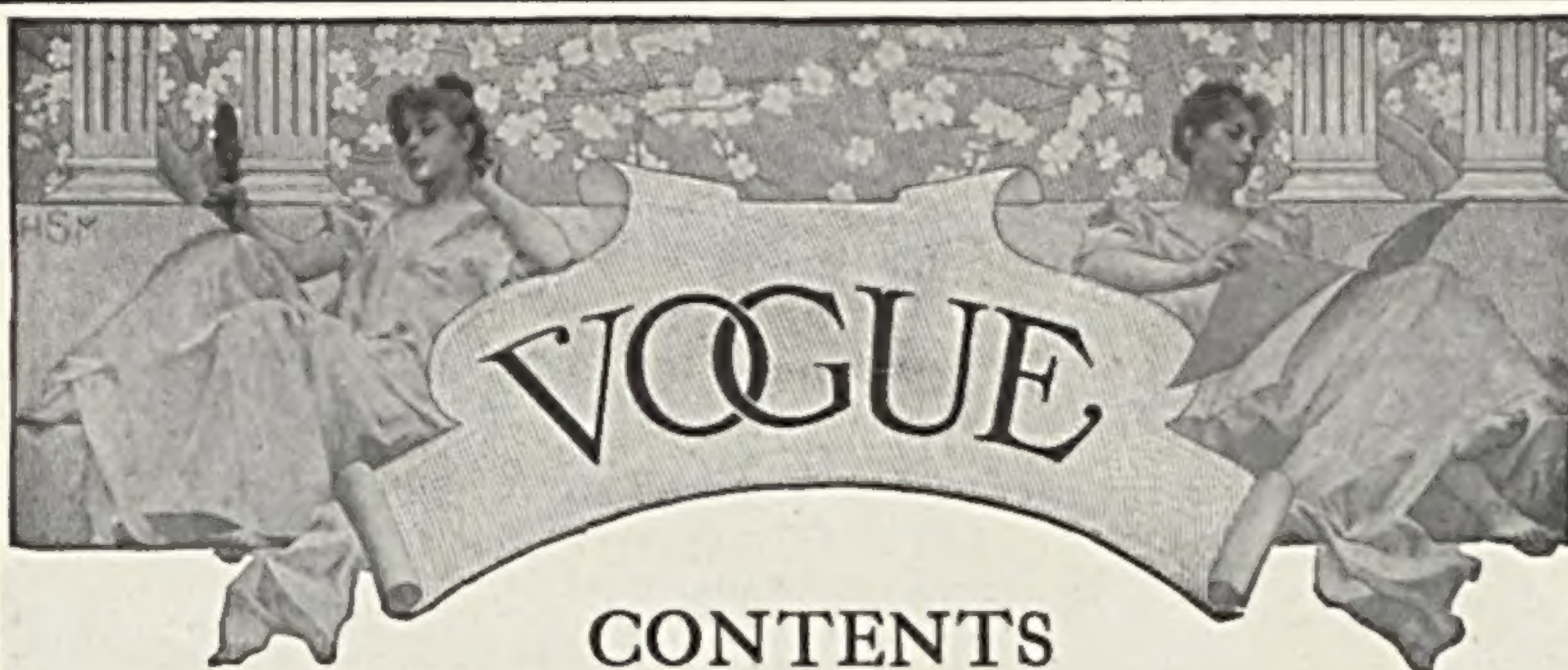
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Photo by Morand, Campbell Studio

MISS EMILY ROSALIND FISH

Whose engagement to Mr. John W. Cutler, of Brookline, Mass., has been announced. Miss Fish is a daughter of the Hon. Hamilton Fish, of New York.

VOGUE



MIDSUMMER MODES IN PARIS

How the American Woman Gowns Herself in Paris—The Narrow Skirt Has Reached the Ridiculous Stage—Smart Clothes Worn at a Fashionable Concert—Gray Silk Brocade Wrap—Violet Crepe Gown with Black Mousseline Kimono—Smart Ornaments of Fine Cut Steel

ON THREE occasions recently, I have seen exaggerated examples of the short walking skirt tightly bound at the knees, all worn by American women. The first of the group was at the Franco-Americaine Bank in the Place Vendôme. The pretty young woman wore a costume of soft, gray serge, chic, and quite correct as to coat, hat and other accessories. Alas, the skirt! As she walked into the large room, a six-inch band circling the knees was so tight that only a sort of hop-step was possible, and the effort of each one fluttered the edges of the soft woolen skirt half-way to the knees.

RIDICULOUS SKIRT CUT

The afternoon of the same day, with a party of smart French women, I drove to Pré-Catelan for tea. Standing on the lawn there talking to friends seated about a tea-table, we saw a pretty blond American woman wearing a costume of soft silk, printed in dimly colored cachemire designs. The full skirt was bound near her knees by two circles of shirrs, set a few inches apart. With this mode we are quite familiar, but the shirrs were tightly drawn into an extremely narrow space, and the edge of the hem controlled in the same way by clusters of shirrs, was drawn still narrower—into the smallest space imaginable for taking a step—it was plainly manifest it would be impossible to walk. It was a funny, ungraceful hobble, that finally landed her at her own table, which she had unwisely left to greet her friends. Unwisely, because seated, she was a picture of beauty and grace, the lower part of her figure hidden by the table, the upper part graceful in a short, loose coat, with much fulness drawn into the slender waist by a belt of finely plaited Mandarin colored silk, buckled in the middle of the back and front. The neck was finished flatly by a lace collar, narrow at the back, shaping into square revers in front, and narrowing again as it sloped to the belt-buckle. A cluster of shirrs controlled the fulness on the shoulders in a straight line from the edge of the neck to the elbow sleeves. These were finished by lace turned-up cuffs. As this pretty girl settled herself in her chair, an ultra-modish French woman in our party exclaimed under her breath, "*Mon Dieu! Comme elles sont drôles, ces Américaines! Elles ont de l'audace!*"

OLIVE GREEN AND BLACK

As I came out from the *Salon des Humoristes* yesterday afternoon, lingering a moment on the steps waiting for my carriage to drive up, a young woman passed me. She was charming in a tailored costume of pale olive-green Shantung silk. The scant, but cleverly cut and hung skirt, was quite untrimmed. The pretty coat, belted across the back with black patent-leather, hung open in front, giving a glimpse of a tiny, low-cut waistcoat of black satin, framing the fluffy white chemisette. All the accessories were black! Her feathered hat, her patent-leather shoes with their big black ribbon bows, her gloves and long cravat with one end thrown over her shoulder. This pretty, spring-time costume in its pale leaf-green, showed so charmingly under the trees that bowered the

Palais-de-Glace where the exhibition was held, it occurred to me it would be pleasant to walk up the Champs Elysée to the tea-room I had in mind instead of driving; bidding my coachman follow, I strolled away. I soon lost sight of my green-clad girl, but from a side street turning onto the Avenue, a little in advance of me, appeared a slender young girl, wearing the third example of the eccentric skirt.

MINCING STEP SKIRT

Extremely short, it was held tight, knee-high, by a finger-big cord of black silk tied



The long sash of black net is a smart accessory worn with this striped walking dress

at the back with tasselled ends; at every mincing step the tassels swung themselves wildly from one side to the other. Her coat and hat were quite correct in form; it was the astonishing skirt, with its mad play of the tasselled ends of the circling cords, drew all eyes. After the fashion of French men, they stared undisguisedly, young and old—they stopped to frankly gaze again. Women passing, half-turned with sidewise glances, seeking another look; even the gendarme on the corner smiled, and waiting cochers grinned with a good natured wink to their fellows. It was a progress of smiles of which the object seemed quite unconscious. Half a dozen paces I strolled behind, inwardly much amused. Into the entrance of the hotel which was my rendezvous she turned also, and, as I passed her, she avowed her nationality in a question she put to the hall page. No French *mondaine* has ever worn this ridiculous skirt.

YELLOW ON YELLOW

At a recent diplomatic dinner followed by a brilliant concert, the hostess, a lovely blond, wore a gown of pale yellow tulle heavily embroidered in several shades of the same color, hung over yellow satin. The small, tight sleeves and the upper part of the corsage was of gold dotted tulle; a curved band of embroidery, done in tones of old pink, framed the arch of Venise lace which supplied the front shaping an extremely low décolletage. Back and front were panels of the same lace meeting on each side of the skirt under a gold ornament and tassel. (See illustration on page 10.)

STREET TUNIC WRAP

The two gowns shown in the sketch on page 11 were noticeable at a recent bridge-lunch-con party. The first shows a street tunic wrap of dark blue mousseline de soie. Enchantingly it shadows the gown beneath, richly embroidered in cachemire designs and bound with crossing ribbon bands. Gray voile is the material of the second gown. Bands of corbeau blue silk that trim it are covered with gray mousseline de soie, after the latest manner of using veiling. This method gives a misty, surface glimmer that is adorable.

SMART MORNING GOWNS

For a morning walk in the country, a lounge on the verandah of a warm morning, or for picnics, are designed the two swagger little gowns shown in the sketch on page 12. The first is of coarse, hand-woven Indian cotton in natural color with a raised dot. Slightly curved and lined with pale blue batiste is the deep flounce attached to the close-fitting upper part of the skirt by a piping of black satin; and of the blue batiste is shaped a high peasant's bodice above a small pointed girdle of black satin. The silk stockings match the blue of the skirt facings with big-buckled shoes of black varnished leather. Of soft, coarsely woven khaki linen, the second costume, made on the same practical lines, has all its seams piped with black silk. Flat, overlapping pearl buttons trim the sleeves; the belt is bound and dotted with black, and the cravat that holds the tiny lace collar in place is black also.



Pretty dinner toilette of yellow gauze over yellow satin, heavily embroidered in the same color

WORN AT A CONCERT.

A brilliant concert, prefaced by a little conference by Monsieur Henri Robert, was recently given by the *Société des Grandes Auditions de France*, of which Countess Greffulhe is president, for the benefit of the *l'Oeuvre de l'Ecole ménagère*. It was an assembly of beautifully gowned women—women of high estate—prominent in the grand Parisian world. Countess Greffulhe herself was, as ever, graceful in a long garment that quite covered her gown beneath—a garment of gray silk brocade woven in gold and silk thread forming a flower design. The narrow collar, and cuffs that draw the wide square-shaped sleeves into wrist-length, are trimmed with gold and silver embroidery. The extremely large hat has its wide, flat brim covered smoothly with the material of the garment; its high crown is quite hidden under long, thick, waving plumes of gray-and-white ostrich feathers. Set on the back of her head, it frames the charming face of the Countess like an aureole, marking with unusual vividness the contrast between her dark eyes and chestnut hair.

VIOLET CREPE GOWN WITH ODD NECKLACE

A beautiful young woman, Madame Povla Frisch, who sang wonderfully a group of German songs, wore an adorable toilette. Over a one-piece dress of pale violet crêpe de chine, hangs a long kimono wrap of black mousseline de soie, weighted with heavy black silk fringe it clings closely to the svelte limbs. Edging the short sleeves, circling the neck and continuing down the front edges, are lines of large, flat, jet cabochons. Long wrinkled gloves of black suede meet the short mandarin sleeves. The corsage of the violet crêpe gown, lapping on the bust, is edged by a narrow band of matching satin. A

slender necklace of antique steel, cut in brilliant facets, bands the bare throat, and from a thread-like silver chain hangs an ancient pendant of the same beautiful old work. Of black, transparent stuff, her toque has an air of chic quite suited to her piquante beauty.

SILVER FRINGE ON GRAY HAT

The pretty Marquise de Mun was swaggar in a close pot-hat of coarse, gray-shaded straw braid. Two rows of silver bullion



Garden party gown trimmed with black Chantilly lace and bands of mousseline de soie

fringe circles the crown, to end under a large, flat rosette of silver braid posed directly in front; from this rears a tall, black brush. The gown this novel hat tops is of lovely pale gray crêpe de chine. Its skirt hangs softly full from a round waistline belted with pale pink satin. Through openings in the pretty blouse of gray transparency, shows the lace of the chemisette; the embroidery that trims the corsage is of gold and silver thread mingled with shades of pink.

CUT STEEL ORNAMENTS

With other pretty falfals of the eighteenth century, are ornaments of finely cut steel, such as the pretty singer wore. The smart shops show them also in sparkling buttons, buckles, clasps and hatpins; and there are

purse-chains, mountings for wrist-bags, and the tiny slides to ornament the narrow silk ribbon—smarter than the chain—for the bag or lorgnon. And cut steel clasps and slides, and little pendants are used for velvet neckbands.

SMART LINEN COSTUMES

The close-hung little walking costume shown in the lower sketch on this page, with coat and skirt decorated on the side with flat buttons of black pearl, is of rose-pink linen; the deep, three-cornered revers to the little coat are of heavily ribbed white piqué. Widely bound with the same piqué the big hat of white straw is trimmed with pink roses. The walking dress of black and white striped linen with black velvet collar and cuffs, shown on page 9, has a smart accessory in the long sash of black net posed at one side and hemmed wide with black velvet. Designed for a garden-party, is the gown, shown in the middle sketch on page 10, of white silk voile trimmed with black Chantilly lace; the bands that edge the décolletage, the elbow sleeves, and hem the skirt, are of black mousseline de soie. Belt and parasol are of brilliant green silk; the toque of black tulle is trimmed with black aigrettes.

A guest arriving that afternoon in time for tea, wore a smart little costume of finely checked blue and white wool, thin and soft as silk. The coat, half long, and belted, fastened once at the waistline. Above, it was left open to show the frilling of her white blouse. Protecting this from the dust, and completely covering her small close-fitting toque of pale-blue straw, she wore an immense veil of pale taupe-colored mousseline de soie. Like a great cage it protected neck and shoulders, so that, in spite of the hot, dusty day, loosening it for tea, her toilette seemed quite fresh. The high, white linen collar of her blouse was tied by a narrow black cravat, that fell in a straight line from



Smart walking costume of rose-pink linen worn with a large hat of white straw

throat to belt. In the train, and driving from the station, this experienced traveler wore, over her fine white gloves, loose, coarse ones of washable kid which, on arriving, she discarded with her veil. MME. F.

VOGUE POINTS

GOWNS for ceremonious occasions, in nine cases out of ten, have a coat to match, and some of the costumes thus turned out are very lovely. One seen at a recent country wedding was in changeable chiffon taffeta, green and mauve; the coat, a very simple affair, more or less on the tailored order, but picturesque, with wide revers and cuffs, rather full skirts, and with a lace jabot at the front matching the lace that trimmed the gown. Corded loops marked the waist line at the back and decorated the front and cuffs; otherwise the coat was quite free of trimming. The gown underneath, however, was more elaborate, though in a reserved fashion. The skirt was plain, shirred on either side below the knees; the greater part of the waist being in two shades of chiffon, matching the coloring of the gown, the green over the mauve. Fine silk lace of a creamy tint formed the yoke and sleeve finish.

Tailors are turning out, it is true, some plaited models, but the preference for the very tight-fitting scant skirt is marked so that there is no question as to its smartness. Nothing has more distinction than a well-made suit on this order, the skirt clinging close about the ankles, and the coat a jaunty little affair reaching just over the hips.

Smart women are wearing a low shoe, midway between a slipper and a tie, in patent leather. The heel is straight; what is known as the Cuban heel, and the sole only a grain, if at all heavier than that seen in a slipper. These are worn with tailored suits, for shopping, and sometimes for walking, the decoration being a plain steel Colonial buckle, either square, oval, or round.

There is a noticeable fault in American dressing, from which that class of women who should know better is not entirely free. This is the choice of a hat for the tailored suit. No one can expect to look smart, and properly gowned, if she tops a plain, dark, utility costume with an unsuitable hat. Toques and small shapes are, of course, correct, and there are certain simple, wide-brimmed hats that carry out the tailored lines. But one sees, again and again, a tailored walking suit worn with a hat on which there are either feathers or Paradise plumes. Either of these decorations is entirely out of keeping with the simple costume. However, to merely say "toque," is perhaps not definite enough, for it, too, must be confined to trim-

mings of the right character. In short, the tailored suit demands a severe style of hat; nothing else is correct, no matter who wears it.

Sleeves are again short, and it is the exception when afternoon gowns or theatre gowns have anything to cover the arm below the elbow. This is a welcome change for dress gowns, since, no matter how fashionable, the long, thin sleeve with a short glove was never pretty, and every woman's arm appears to advantage in the wrinkles of a long glove.

At first glance the voluminous skirts appear to be of endless width and fullness, but al-

though a great deal of material goes into their make-up, they are invariably mounted on a close-fitting and narrow foundation, so narrow oftentimes that it scarcely seems as if it were quite safe to attempt a step longer than the ordinary. The thin chiffons and voiles that are mounted on these linings are treated to all sorts of handling that gives them voluminous effects. Accordion plaiting is again seen, being used sometimes in combination with the drooping tunic forming the lower flounce. Shirrings are popular, and flounces, one above the other, as in the 1850 period, are seen in fascinating models. One such was a peach colored taffeta, changing in some lights to a faint green. The skirt had four flounces of finely plaited lace mounted



Charming costumes worn at a bridge luncheon: the wrap on the left figure is of blue mousseline de soie over a gown richly embroidered in cachemire designs; the other toilette is of gray voile



Simple, practical models of hand-woven Indian cotton and linen suitable for morning walks in the country

on peach colored chiffon, these being tacked against the foundation.

A charming gown worn by a young married woman at a recent smart wedding has the advantage of being practical for many occasions, as well as suitable for those of considerable importance. Its material is an oak-brown, bordered chiffon, the border being an all-over design of small flowers, showing old blue and green. This border was used at the bottom of the skirt, the lining being a soft satin of the same shade as the chiffon. Coming down to meet the flounce was a tunic of the plain material. The yoke and finish of the elbow sleeves were in a fancy net lace, a plastron of brown satin,

embroidered in the tones of blue and brown, being introduced at the front. Kimono sleeves had the pattern running almost to the shoulder, and the rest of the bodice was draped from side to side in what we used to call surplice fashion. With it comes a smart golden brown straw hat with a broad, up-rolling brim that makes a modified three-cornered hat with rounded rather than sharp points. One roll came over the left side and posed at its top were shaded cock feathers, turning from brown to gold with just a glint of blue. Such a frock as this will answer for weddings, bridge parties, luncheons, etc., and is not too light or conspicuous to wear on the train to out of town functions or coming in from the country.

The long, straight ostrich plumes are in high favor for trimming dress hats. They come in solid colors and also two-tones. A hat planned to match a black gown mounted over flesh-color satin has these plumes as trimming. The hat itself is black, turning sharply up at the front and has two feathers toning from pink to black, laid from the up-turn of the brim toward the back of the hat. A knot of pink and black tulle, the pink inside showing through the black, holds the feathers in place.

As the season has passed it is evident that the smartest women who have adopted the new style of hair dressing, either plaiting the hair around the head or arranging it in swirls, are using as little ornamentation in the way of pins, etc., as possible. Even with the most elaborate evening frock the hair is arranged with only tortoise shell pins, and there is no doubt that the style is more successful if left to itself without decoration.

Gray evening gowns have a charm that cannot be denied. Possibly this is largely owing to the fact that only few people choose this color or can wear it and, therefore, it has never become hackneyed.

A very pretty frock was seen, recently, of gray satin, a sheath foundation, absolutely tight fitting to the figure with an overdress also tight fitting of rather coarse gray net embroidered in an all-over pattern of gold and silver. The skirt was finished at the bottom with a plain hem, and the only trimming was a sash-like arrangement, or rather two long breadths of the material carried down to the waist in the back from either shoulder, meeting in a point at the waist and allowed to continue down over the skirt. These pieces were brought over the bust and caught in front with a pale yellow velvet rose. The gown was quite charming and very becoming to its wearer.

Black over pink seems to be a very favorite combination. Some of the smart-

est women are choosing this for their evening gowns. In one case the foundation was pink satin veiled in pink chiffon embroidered in black on which were bands of black velvet as trimming. Big pink roses, very pale in color, were worn at the bust.

Jewelled dog collars are worn again after being neglected during the past two years when people wore pendants rather to the exclusion of the high collar; but there is no doubt that they suit most women, even though they have a tendency to make one look older. Sad to say, in nine cases out of ten they do not fit. The dog collar should be as carefully measured and fitted as the collar of one's gown.



Miss Julia R. Mix.



Mrs. T. H. Polhemus



Mrs. M. D. Patterson,
of Baltusrol

Miss L. B. Hyde, winner of
the championship



The Montclair, New Jersey,
golf club

where this year's tournament
was played.

CONTESTANTS IN THE ELEVENTH ANNUAL TOURNAMENT OF THE
WOMEN'S METROPOLITAN GOLF ASSOCIATION



The Kaiser, King George V. and the Duke of Connaught



The public lying in state at Westminster Hall



The progress through Hyde Park



Caesar, the late King's favorite terrier, following his master for the last time



Their Majesties of Spain, Greece, Norway, Portugal, Denmark and Bulgaria at the burial of King Edward VII

Photographs by the Pictorial News Co.



Copyright by The Pictorial News Co.

H. M. Queen Alexandra in her state carriage

LONDON'S FAREWELL TO HER DEAD KING

NEVER, in the annals of history, have the people played so close a part in that most impressive of all pageants—the last journey of a sovereign through the streets of his capital to his final resting place—as has recently been played out in London under the bright May sunshine. It was enacted in three parts—the first, that in which anxious crowds, hovering near the Palace, learnt that the end had come, and that henceforth George V. must reign in the place of his father, "Edward the Peacemaker." The second, was the march of the people to offer to their dead King the only homage in their power. The third began when the pall-covered casket was carried out from Westminster Hall, and all the kings in Christendom, and beyond, reined in their chargers and came to salute as the little band of bare-headed soldiers raised the coffin to its place on the gun carriage to be borne to that burial place of monarchs, St. George's Chapel at Windsor.

Even in history-saturated England no more historic place for a king to lie in state could have been found than Westminster Hall. It is part of the ancient palace founded by the Anglo-Saxon rulers, and inhabited by them until the time of Henry VIII. The first English Parliaments were held beneath the high, oaken roof; it was there that Charles was condemned to death and Cromwell hailed as Protector, and it was on the pinnacles without that the same Cromwell's head was spiked when his day was over and royalty came to its own again.

At the bar, within, Sir William Wallace heard his fate decreed, the Scottish lords, Lovat, Kilmarnock and Balmerino, were condemned, and Stafford listened to his sentence. But the Hall is not only associated with grim tragedy, for it was beneath its grey arches that Warren Hastings was acquitted, as were also the Seven Bishops. Full many a festival has it seen since the days when Edward the Third entertained the captive kings, David of Scotland and John of France, for here all the coronation feasts of the monarch were held down to the time of George the Fourth, and over its pavements rode the champions in full armor to fling the challenging gauntlets.

On Tuesday of the second week in May the Royal Standard, which had been floating half-mast high above Buckingham Palace, was run down as the body of King Edward VII.

The Great Military Spectacle in Which All the Nations of the World Paid a Last Tribute of Homage to Edward VII. of England

By E. P. PRENTYS

was carried forth, and on the afternoon of the same day began the great "March of the People" which has left the world amazed. Not the oldest Londoner had ever before seen such a sight as that which lasted till the following Thursday, when, late at night, the doors of Westminster Hall were closed. An estimate of the number of those who thronged to yield their reverence is at present impossible, but some place it at a million,



Members of the corps of Gentlemen-at-Arms and Yeomen of the Guard surrounding the bier of the late King

and it was certainly half. Towards the last they went through at a rate of 18,000 an hour, and the queue seemed to have no ending, night or day, for as the last were admitted the first of

those who meant to try next day came to take places for their night's vigil.

Within, the scene was extraordinarily impressive. Through the open windows was heard the muffled tramp of the thousands, and the faint sound of hammers, for men were at work putting up white and purple Venetian masts along the route, hanging the thousands of evergreen wreaths, that had been sent by all classes from every part of the kingdom, and floating out the nation's flags. But all such sounds were forgotten when one stood within the hall, where the marble statues of by-gone kings looked down on the bier of Edward the Seventh, and his passing, black-garbed subjects.

In the centre, on a raised purple dais, stood the oaken casket, covered by a purple pall, and the Royal Standard on which rested the King's crown and the insignia of the garter. At the four corners of the dais, near great pedestals of candles, stood a white-bearded Yeoman-of-the-Guard, while, four abreast at the head of the coffin, were ranged the Life-guardsmen. Two more stood at the side, and two at the foot—all motionless and as rigidly immovable as cast images, with heads bent and hands resting on the hilts of their sheathed swords. The white plumes on the glittering helmets were fluttered by the movement of the passing multitude, which, separated into streams by purple ropes, emerged into units from among the mass on the wide steps that give access to the hall. Over all was the yellow glow from the giant griffin-supported candelabra that flung their light upon the golden cross high above the bier, on the jewelled crown, on the shining breastplates of the soldiers and on the silent thousands, tens of thousands, hundreds of thousands, who moved slowly on and on, never stopping. Looking backward the whole centre of the dim old hall seemed aglitter with scarlet and gold and royal purple. The passing streams of people, and sea of faces massed upward on the steps, offered a black framework, set amid gray mullioned arches, to the gleaming cross, the scarlet figures, and the flag draped bier. And so lay the body of the King, amid the multitude.

Without was striking contrast. Only the

(Continued on page 62.)



Miss Mary Winthrop with her French bulldog.



Awaiting decisions



"Emerald Baron."

around the judging ring.



Mrs. August Vatable with "Fifi."



Miss Hilda Holmes with her chow dog.



Mrs. Payne Whitney showing her sheep dogs.



Mrs. Arthur Scott Burden.



Joan and Jack Whitney, children of Mr. and Mrs. Payne Whitney.



Miss Loraine Frost with "Admiral Togo."



Mrs. Charles Steele and the Misses Nancy and Catharine Steele.

SEEN AT THE MINEOLA SUMMER DOG SHOW



Exhibitors waiting

to show their pets.



"Thornbury Magnet."



Mr. Payne Whitney.



Mrs. A. W. Powell and her wire-haired fox terriers



Judging Boston terriers.



Mrs. George Pell.



Mrs. W. K. Vanderbilt, Jr., and Miss Anna Sands.



Mrs. H. Fensteres and "Hopewell Queen."



Little Miss Grinlin Conkling with "Carteret Cult"



Miss Rohr, of Philadelphia.



Miss Brown, Miss Ursula Brown, Betty Condon and Miss Gwendolin Condon



Sybil Walker, granddaughter of Mr. Grenville Kane



Mrs. Herbert Shipman and Miss A. D. B. Pratt



Mr. Theodore Frelinghuysen and Mr. P. Lorillard, Jr.



Miss Grace Scofield riding Mr. G. Lorillard's Ligero, the blue ribbon winner



Miss Edith Kane, winner of the driving competition for women



Mrs. F. B. Keech, Mrs. R. L. Morris and Mrs. A. Choate



Mrs. Cooper Hewitt and her harness horse Mildred

THE TUXEDO COLONY AT ITS ANNUAL HORSE SHOW, HELD



Left to right, Mr. W. B. Dinsmore's Sligo Boy, Mr. Gilbert Keech's Mistletoe and Mr. Rodewald's Bo-Peep, ridden by their young sons



Mrs. Forsythe Wickes



Mildred Strauss and Marjorie West in one of the boxes



Miss Janetta Alexander



Miss Alice Andrae and Miss Gwendolin Condon



Mr. Griffith and Mrs. Arthur Roberson



Mrs. Forsythe Wickes driving Piquet



Miss Beatrice Burrell, Miss Maude Coster and Miss Marion Cannon



A house and garden typical of the old South



Iris Germanica makes a stunning border



A tasteful and harmonious treatment of a lakeside



A "water-gate" makes a charming feature of a garden



Every feature in this garden is properly set

ONE could not ask for a more beautiful setting for the Colonial house pictured here than the lovely rose garden that lies at its doors. The landscape scheme is chaste and classical, as befits the type of architecture. The conical bay-trees add just the needed touch of the formal, while the informal rose-garden relieves the motif of any stiffness. When the *Ampelopsis Veitchi* has entirely covered the pillars of the porch the effect they produce will be enhanced. The pillar rose at the left end of the porch should be of the *Baltimore Belle* type for a northern climate, while in

GARDEN GLIMPSES

Suggestions Culled from Five Widely Different Types of Gardens in the North and South

the south the most beautiful of all climbing roses, the *Marechal Neil*, is sure to be used. Such a house should, preferably, face south-east, in order to get the best possible effects from the surrounding landscape features, and there should be a wind-break to the north, as is shown in this picture. In the north hemlock spruce, and in the south, water-oaks,

make the very best wind-breaks.

A fine example of a bordered walk, in excellent taste, is shown in one of the pictures. The *Iris Germanica* on the left, cannot be excelled as a border plant, especially when the grounds are ample enough to permit of a wide ribbon of it being used. Such a border should be all of one variety, in order that there will be a mass-effect at one time. After the iris is done blooming, the flower-stalks should be cut off close to the ground, and the foliage will present a fine ornamental effect all the season. The Late-Tudor cottage is

(Continued on page 60.)

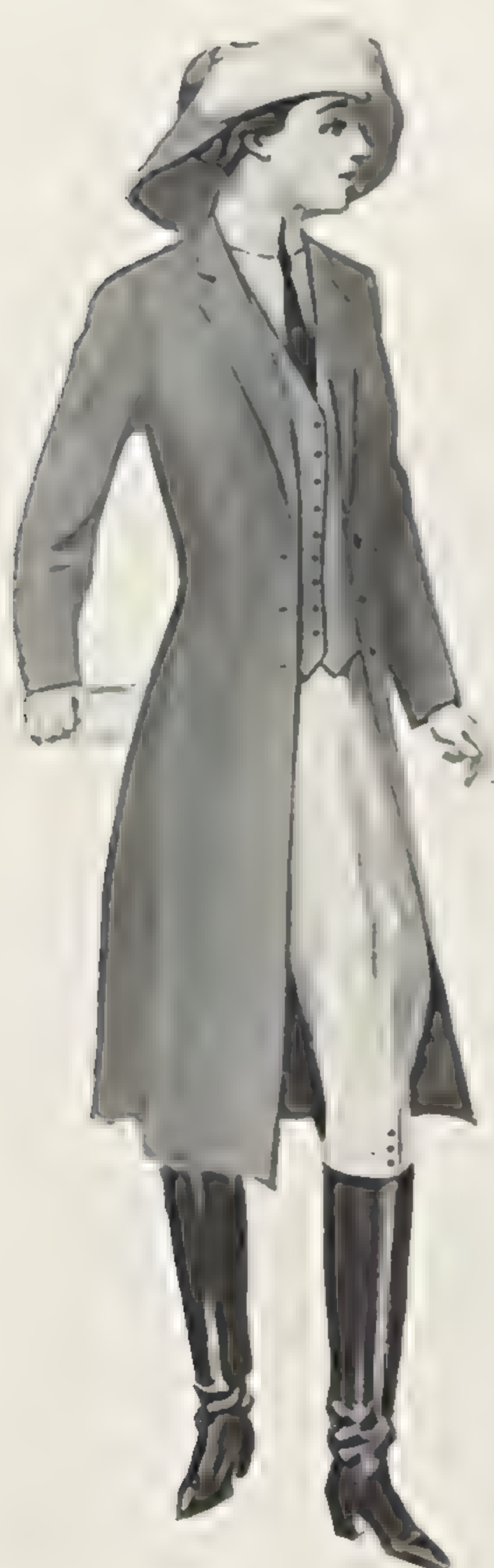


Photo by Paul Thompson

LORD AND LADY MAIDSTONE

Miss Margaretta Drexel and Viscount Maidstone were married at St. Margaret's Church, London, on June 8th

CORRECT DRESS *for the* SADDLE



A smart style for astride riding

TO PRESENT a good appearance in the saddle a woman must be dressed correctly, for the days of the old-fashioned, flowing skirt and the be-plumed hat, like those of the ambling palfrey, have passed away. The riding clothes of the period's correct vogue are fashioned first for comfort and second for neatness—absolute plainness and everything in perfect keeping being a rule to be strictly observed.

SAFETY SKIRTS ADVISED

The habit must be well cut, well made and of good material: there being, of course, different styles of coats for different occasions and different people, and the skirts should always be of the safety kind. The good tailors have various patents for their safety skirts, but generally there is an open seam up the side next to the saddle, and around the pommels, which is fastened with patent fasteners when off the horse, but opened when mounted.

In case of a fall all danger from being "hung" on the saddle by the skirt is obviated by the open seam, but some women prefer the apron skirt, which gives the effect of the regular skirt when mounted, but which in reality is only half a skirt, because there is nothing between the legs and the saddle. There is no denying that it is an excellent patent for hunting and jumping, but its awkwardness when one is out of the saddle is a great disadvantage for ordinary riding.

Habit skirts should be kept from blowing and "riding" up by the use of two rubber loops—one secured in the front of the skirt, the other in the back. These loops are slipped over the foot when the rider is in place in the saddle, and the idea that there is any danger from them is erroneous, for they either stretch suffi-

What to Wear and What Not to Wear—Smart Habiting and Its Accessories—The Distinction Between Formal and Informal Dress—Side and Cross Saddle Styles—The Cost of an Outfit

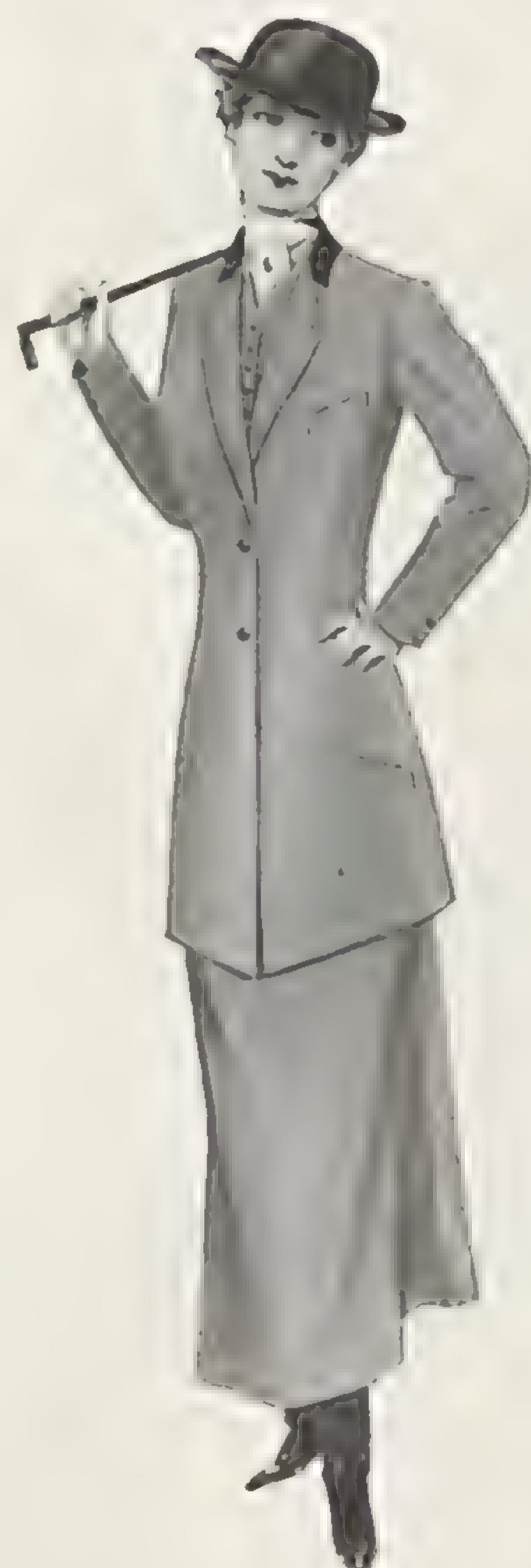
Part III

"THE MAKING OF A HORSEWOMAN"

B y B E L L E B E A C H



Good style summer habit



The dress habit for side saddle

present a good figure in the saddle. The regulation coat should be single-breasted; fastened with three or five buttons; made big enough for absolute comfort, and hang to about five inches above the knee. But the middle back seam should be opened sufficiently for the skirts of the coat to fall on each side of the saddle, so as not to "rumple" up under the wearer.

I dislike a very small, waisted effect in the saddle, and consider one of broad shoulders, of length, of neatness and of ease (but with no definite figure lines) the smartest possible.

The collar may be of velvet, of the same shade as the habit, of the material itself, or of gray, black or tan leather, although, personally, I do not care for the latter; and a left-side breast pocket and two side pockets are permissible. The sleeves should be plain, like a man's coat sleeves, and finished at the cuffs in the same fashion, or the cuffs may be of the "roll back" kind, from two to three inches wide, in which case they should be of the habit material, *never* of velvet or fancy in finish.

WAISTCOATS

Waistcoats, which are smart, but not absolutely necessary, may be made of various fancy or plaid materials, in heavy or light weights, manufactured especially for the purpose, and they may be single or double-breasted (preferably single), and with or without lapels, though a couple of little pockets for watch, change, etc., are extremely stylish.

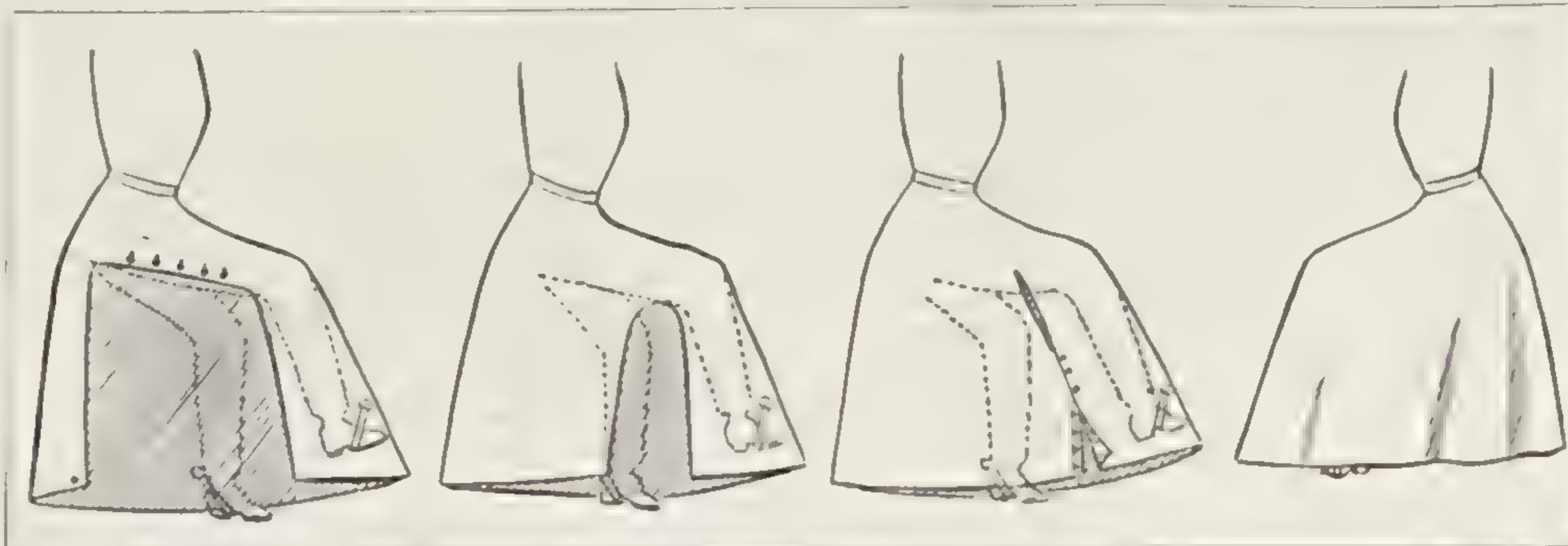
TOP COATS

For outdoor riding in cold weather the covert top coat is most in vogue, and this should have two small buttons underneath on each side of the collar in front to hold the tab of the coat collar securely when the latter is turned up. And there should be similar tabs

ciently to give freedom, or else slip off the foot entirely.

THE CUT OF THE COAT

The first rule to be observed in the making of a habit coat is that of the broad shoulder and long waist, for unless a woman's shoulders look wider than her hips she never will



The apron and safety styles of skirt

NOTE.—A pattern of the safety riding skirt which Miss Beach wears can be obtained from Vogue Pattern Department for \$1.00. Order by belt measure.

and buttons on the cuffs, in order to pull them tight at the wrists, and so keep out cold and wet. Covert coats should be made loose and full, and although the length is somewhat a matter of taste, no riding coat should be so short that it does not reach the horse in the back. Of course, outside patch pockets give a somewhat sporty appearance to such a coat, as do also strapped or lap seams. Coats for rainy weather may be made of the light-weight, checked rubber, which is smart and cool, or of rain-proof cloth, or ordinary rubber, and should be in the style of the covert coat as to cut and finish.

HABIT MATERIALS

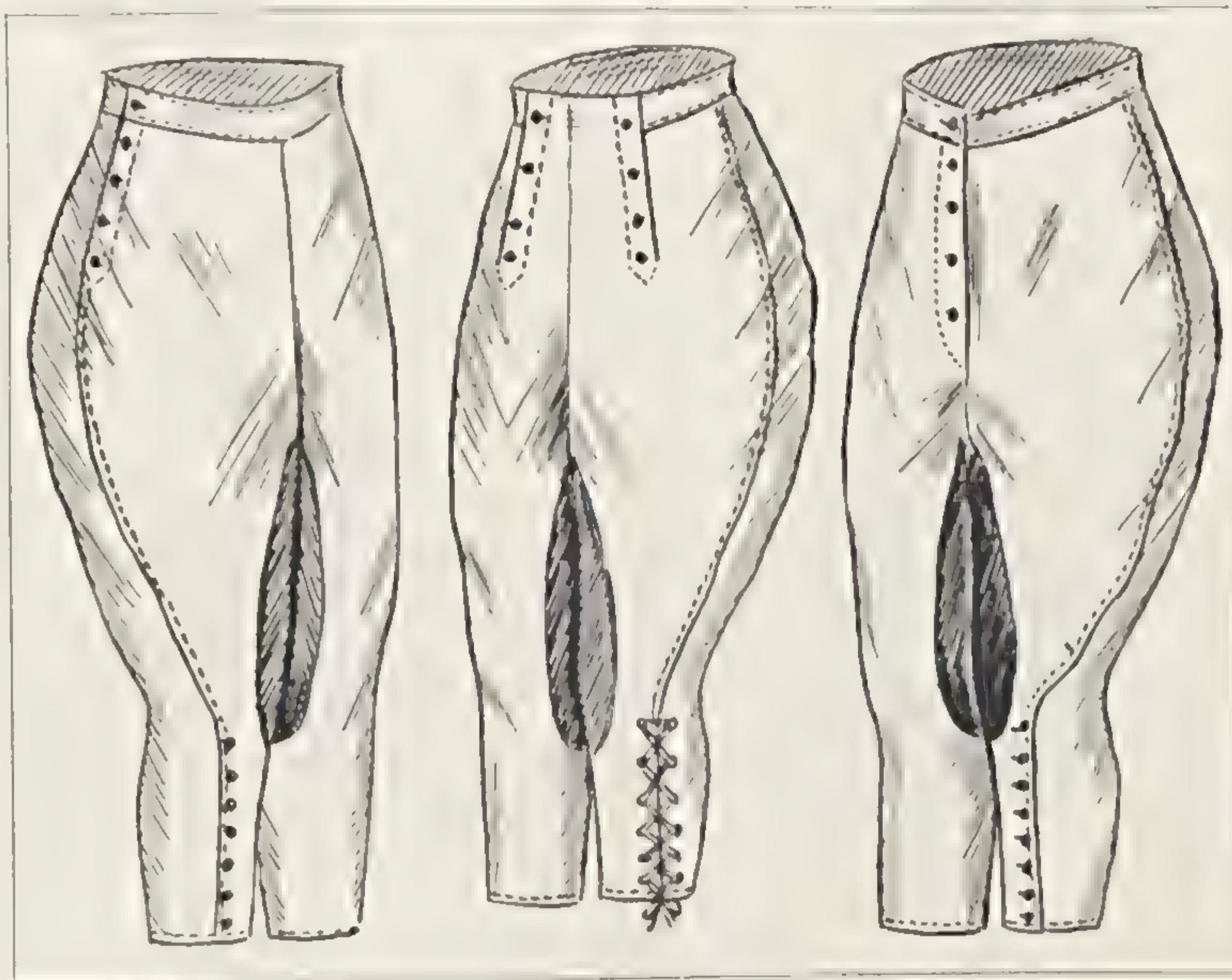
In the making of a habit good cloth should always be used, not only because of the appearance, but because it gives better service and keeps in shape longer. For the winter, select a heavy, non-stretchy material of black, black mixed with gray, or other dark effect, except the solid blues or greens, which are not considered smart for spring and autumn habits. However, there is much more license in summer materials, and one can always find something becoming in the various checks, brown or gray cloths and attractive stripes. But be careful that the cloth selected is what is called "tailor's cloth."

Either khaki, duck, crash or linen habits are best for warm weather, for besides being smart and cool they stand tubbing well, or can be scrubbed with a stiff brush and Ivory soap, which saves tubbing and keeps them from being stretched out of shape by a careless laundress. But be sure to have the material for any washable habit shrunk before it is made up, for otherwise after its first wetting you will probably present a "grown-up-in-the-night" appearance.

THE UNDER DRESS

The underclothes for riding should be as carefully considered as the outer garments, and first make sure that the corset or corset waist is loose enough for absolute comfort and freedom. Balbriggan underdrawers, such as boys wear, are best for riding, and socks should be used in place of stockings, as others wrinkle and chafe, and the elastics frequent-

ly interfere with the circulation. Over the drawers, either equestrian tights, reaching to the ankles, or breeches may be worn, and riding breeches are made after the style of a man's riding breeches and of similar material, although those to be used with summer habits may be made of white linen or some other light-colored stuff, and, of course the thinner compatible with strength, the better.



Three good styles of riding breeches

BOOTS AND PUTTEES

The boot should be stiff, or polo legged—made so that the upper part does not fall down over the ankle—and it is better to have a boot of one material throughout, whether it be black or tan calf-skin, or patent leather. Then it should be made on a sensible last—the sole of medium thickness, and the heel not too high. There is another good style for informal riding—a sort of a combination boot and legging, the boot part lacing and the leg-part strapping—and tan laced shoes and pigskin leggings, of the puttee variety, are appropriate for the same use. For comfort's sake one should order riding boots a size larger than those ordinarily worn.

SHIRTS AND NECKWEAR

Beneath the habit coat a shirt waist—preferably white—made plain or with little pleats down the front and with link cuffs, should be

worn, while for the neck a white stock of the Ascot variety, fastened with an appropriate pin, or a turned-over, white linen collar and necktie are most correct. But one should never wear a "ready-tied" stock or necktie, and if a belt is worn, have it of plain leather, or pigskin, with a metal buckle.

HOW TO WEAR THE HAIR

The hair should be done plainly and low on the head—either braided or securely coiled—and nothing but a black hair ribbon is permissible for young girls. Be sure that it is arranged securely, for there is nothing worse in looks or more uncomfortable when riding than an untidy head.

HATS FOR FORMAL AND INFORMAL RIDING

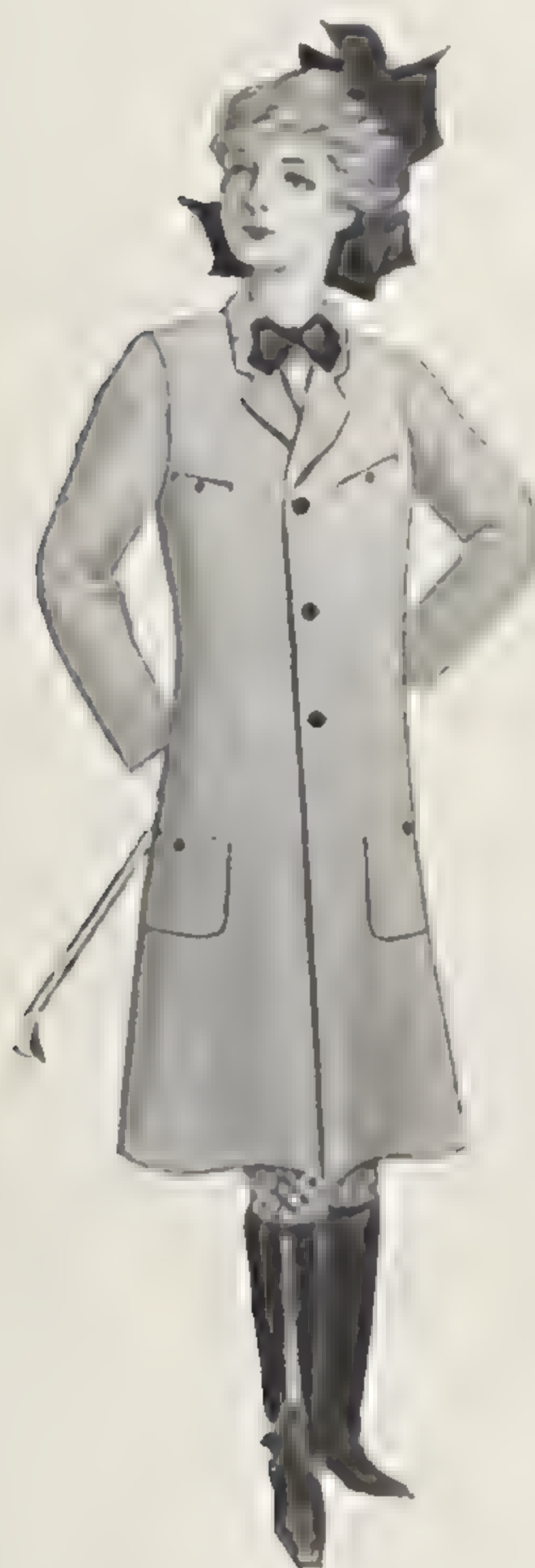
A black derby is the correct hat for winter, except on very formal occasions, like the show ring or park riding, when the silk may be worn, and the latter is also used in the hunting field, having originally been worn there as a protection to the head in case of accident. For summer the plain straw sailor, or Panama, is correct, and in the country the sombrero is comfortable, and rather smart looking. All riding hats should be large enough to set well down on the head, and should be kept in place by a broad elastic,

which is better sewn a little nearer the front of the hat than exactly in the middle.

Hat pins should never be worn, because bad in appearance and dangerous in case of accident, and if one wear a hat guard it should be of the kind that fastens to the back brim and the hanger inside the coat collar. A long hat guard is unsafe; for if the hat blows off and hits the horse, it may frighten him badly. One can never take too great precaution, and it is often the little things that cause trouble.

SMART GLOVES

Gloves should be heavy, hand-sewn, made with one or two buttons; reddish tan in color, and at least a size or two larger than those usually worn. But white gloves, though optional for formal occasions, should always be used with white or crash habits, and if made of chamois or buckskin they stand washing capitably. Be



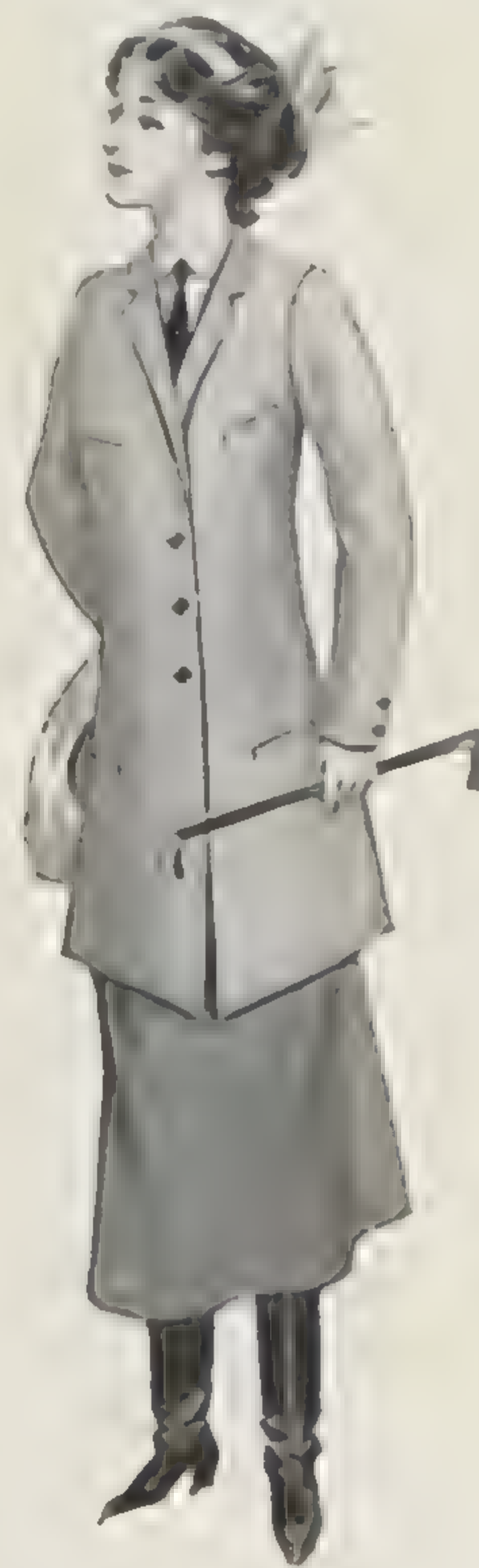
Summer habit for child of ten for astride riding



Young girls' divided skirt habit for cross saddle



Becoming cross-saddle dress for girl of fourteen



For the side saddle this is the correct habit for a girl



The under dress for an equestrienne



Good style topcoat for winter riding



Trig habit of plain black or dark gray cloth.



Smart coat for over the habit wear

sure, however, that you buy them very big.

In washing gloves, the best way is to do it while they are on the hands, using tepid water, a scrubbing brush and good soap. Then when dry they should again be put on and rubbed softly together to do away with any stiffness caused in the drying.

WHIPS, SPURS, JEWELRY

Light polo whips, or light sticks are correct, but it is not well for a woman to wear a spur unless it be in the hunting field, and all inappropriate jewelry should be avoided.

CROSS SADDLE DRESS

The dress for riding astride is the same underneath as that for the side-saddle, but very baggy riding breeches and polo-legged boots should be worn—the latter because they do not outline the legs as do leggings. The coat should be single-breasted, rather loose fitting and long—the very full skirts, coming below the knee when mounted. It should also be opened up the back enough to allow the skirts to fall each side of the horse, and should be provided with two tabs, which, when the rider is in the saddle, should be secured to a button on each knee. With the skirts of the coat fastened to the knee, the whole thigh and upper leg is concealed, only a smart boot being visible. This is the smartest, the most comfortable, the most modest and the safest costume for riding astride.

A COMPLETE OUTFIT

In the following list will be found the average price for all riding clothes, etc., each good of its kind.

Cloth riding habit, \$75 to \$100; linen and flannel habit, \$45 to \$60; waistcoat, \$10 to \$15; covert coat, \$45 to \$55; rain coat, \$40 to \$45; balbriggan drawers, ½ doz., \$3 to \$6; socks, ½ doz., pairs, \$3.60 to \$6; riding breeches, \$10 to \$15; boots (ready made), \$12 to \$15; boots (made to order), \$20 to \$35; boots, laced and strapped, \$25; leggings, \$10 to \$15; riding stocks, ½ doz., \$3 to \$6; shirt waists, ½ doz., \$12 to \$30; linen collars, ½ doz., 75c. to \$1.50; neckties, 50c. to \$2.00; belt, 50c. to \$2.00.

The designs of habits, waistcoats and breeches published herewith are from P. Nardi, and the hats from John A. Disney.



Good form for the hunting field

EDITOR'S NOTE.—The several chapters of this series of articles on riding and driving for women were originally written for publication in book form, but by arrangement with the owner of the book rights, *Vogue* will publish eight instalments of this work in serial form. Upon the completion of the serial publication, these chapters, with additional matter and photographs will be compiled into a book, which should be the most exhaustive and authoritative work on the subject ever issued, containing a complete course of lessons and detailed information regarding everything pertaining to riding and driving for women.

GLIMPSES

IF—

You own a pedigreed dog of great value you should see to it that his eyes are not impaired when driving with you—in your car. You should do the swagger thing—order goggles for your dog to wear as he sits up beside you. These have to be made to fit him, for which reason they are not to be seen in the shops for sale. You may send your dog to be fitted at a certain smart saddle and whip shop. Both style and real “kindness to animals” go hand in hand with this latest dog fashion-novelty.

THAT—

Egyptian gauze silk scarfs, and small shawls—that fold over into scarf shapes—are favorites for summer evening wear—is a fixed fact. But few, perhaps know that many of those bought in Cairo have been made by the fair fingers of some of the women members of various harems who pass their days doing fancy work that includes also beautiful kinds of embroideries. To mollify some cross-grained ennuch in charge they give him their work to sell for his own benefit, expecting in return that he will grant them some special privilege or lighten the bars of their captivity pleasantly.

ONE—

Of the latest, as well as prettiest conceits, is the use of a cluster of silk or chiffon flowers, diminutive in size, as straps across an entredeux of lace, or to supply the place of a brooch at the neck line of a stock.



Waistcoats are a smart accessory of riding dress

A S E E N B Y H I M

The Mourning of the English—Newport and the Outlook—Weddings of Interest in New York—The Brides, The Grooms and Their Families

FOR those who love their England for England's sake, there is no time like the present for a visit there, but it will be dull in London, despite all efforts to the contrary. There lingers yet a spirit of conservatism in the British thought, and not even the wishes of King George, actuated by the best, the kindest and the most unselfish of motives, can do much to change the situation. Moreover, the English people—aside from their affection for their late beloved ruler, who was one of the most popular of all their sovereigns—are fond of mortuary pleasures. English funerals have always had much of festivity about them, and the middle class are fond of mourning, especially when it comes to swathing themselves in crape for "personages." The lady in "The Passing of the Third Floor Back," who, in a mean boarding house, donned sable raiment for continental royalties as proof of her exalted family connections, is a case in question. Indeed, Queen Victoria cherished this idea until it became an absolute fad with her, seeming never so happy as when arranging mourning for the passing away of her many German relatives, and Lord Ronald Gower, in his book of "Records and Reminiscences," stopped his narrative whenever there was prospect of an interment, to give elaborate descriptions of coffins and funeral wreaths. The court mourning has sobered the hue of summer garments, the negligé shirts most in popular vogue having black or lilac stripes on a white ground, and even the New York haberdashers are having much demand for mourning ties, especially the gorgeous ones in royal purple.

THE PROBLEM OF THE NEWPORT SEASON

I wish I could say something definite about Newport. There is yet some doubt as to whether Mrs. John R. Drexel will bring out her daughter, although she is going to give some elaborate entertainments; Mrs. Fish is in temporary mourning, owing to the death of Mr. Sidney Webster, her husband's brother-in-law, who for some time was a resident of Newport, and Mrs. Hermann Oelrichs, is still undecided as to what she is going to do, notwithstanding that she has announced her early departure for Europe. Mr. and Mrs. Harry Payne Whitney, the Edward Berwinds, the Elbridge Gerrys, the Phipps, and Col. Astor—one must not forget him—will be there, and perhaps there may be some new people, but the season is so short and the trouble is so great for only a few weeks that the game seems hardly worth the candle. Mr. and Mrs. Phipps, who will occupy the Ogden Mills cottage, are not especially keen about society, being much more interested in outdoor sports, and besides they have their own circle of friends and intimates. The August Belmonts may come for a while, and there is always the announcement at this time of the opening of the Breakers, and the possibility of Mrs. Oliver Belmont entertaining at Marble House. Perhaps, however, as last year, this will be only for enthusiastic members of the Woman's Suffrage party. But it is practically certain that there will be the James B. Haggins, the Harry Syms Lehrs, and the Shaw Safes, who are to have Lady Herbert (the wife of Sir Arthur Herbert, of the British diplomatic corps), with them. And of course there will



Mrs. Nicholas Longworth and Miss Eleanor Alexander. Miss Alexander was married to Mrs. Longworth's brother, Mr. Theodore Roosevelt, Jr., on June 20th



Mrs. Peter Goelet Gerry (Mathilde Townsend) whose marriage took place late in May.

be polo and yachting and tennis and the horse show as usual. The Newport season is always an unsolved problem. It is just as likely to prove wildly gay as dimly dull, so that one never knows whether one will be bored to death or have a jolly time.

SOME REPRESENTATIVE NEW YORK WEDDINGS

The weather has been so fickle in New York, with its layers of cold and heat, that people have lingered long. Then the weddings have been many, with others to come

right along until July, and with the Roosevelt reception followed by the wedding of Theodore, Jr., and Miss Eleanor Alexander, the third week in June may be set down as having been lively. This event took place on June 20th, at the Fifth Avenue Presbyterian Church, and there was a reception afterwards at the home of Mr. and Mrs. Charles B. Alexander (the bride's uncle and aunt), which was loaned for the occasion. Of course there was much excitement among the populace concerning it, for we Americans like a man who is always doing something, and the "Teddy" boom is just now at its zenith. The Charles Alexander house on Fifty-eighth Street—next door to that of Mrs. Vander-

bilt—is superbly appointed for entertaining en masse, and there are few hostesses in New York who understand the art better than the fair doyenne and her two most attractive daughters. The ballroom is in constant requisition for lectures, concerts and conferences, for Mrs. Alexander, who is kindly beyond words, is always lending it for some affair of this kind.

The bridal cortege of the Roosevelt-Alexander nuptials, was as follows: Miss Ethel Roosevelt, sister of the bridegroom; the Misses Harriet and Janetta Alexander, daughters of Mr. and Mrs. Charles B. Alexander, and cousins of the bride; Miss Jean Walters Delano, daughter of Mr. and Mrs. Warren Delano, Jr., and Miss Jessie Millington Drake, bridesmaids, and Mrs. Snowden Fahnestock, a June bride herself, matron of honor. The best man was Evelyn Dupont Irving, a great grandnephew of Washington Irving, and the ushers Kermit Roosevelt, a brother of the bridegroom; George Emlen Roosevelt, and Monroe Douglas Robinson, cousins of the bridegroom; Francis Roche, Hamilton Fish, Jr., Fulton Cutting, John W. Cutler, Grafton Chapman, Eliot Cutler and E. Morgan Gilbert.

On the same day that Miss Mary Harriman was married to Charles Rumsey in the little chapel at Arden, Miss Mathilde Townsend was united to Peter Goelet Gerry, the latter wedding being a house affair, and the last of a series of splendid entertainments given in Washington, where Mrs. Townsend has been constantly entertaining during the entire winter. Indeed, the cotillion in February was one of the handsomest ever witnessed there, the favors being superb, especially one set of handsome leather articles—including fitted work boxes, motor traveling cases and other like articles—which were what the English would call "gifts" of a most generous nature. The bride was the daughter of Mrs. Richard H. Townsend, and the granddaughter of the late William L. Scott, of Erie, Pa., a representative in Congress, and—owing to vast works of railroad supplies—one of the wealthiest men of his day in his native state. The late Richard Townsend met his death by being thrown from a horse, or a carriage—I forget which. Since her debut in Washington, Miss Mathilde Townsend has been a reigning belle, sought in marriage by titled personages, diplomats and multi-millionaires, while Peter Gerry is the second son of Mr. and Mrs. Elbridge T. Gerry, of New York. Although I am anything but an aged person, I cannot call up any other impression of him than that of a small boy in knickerbockers, but he has grown up, (Continued on page 54.)

THE WELFARE OF THE CHILD AND THE RACE

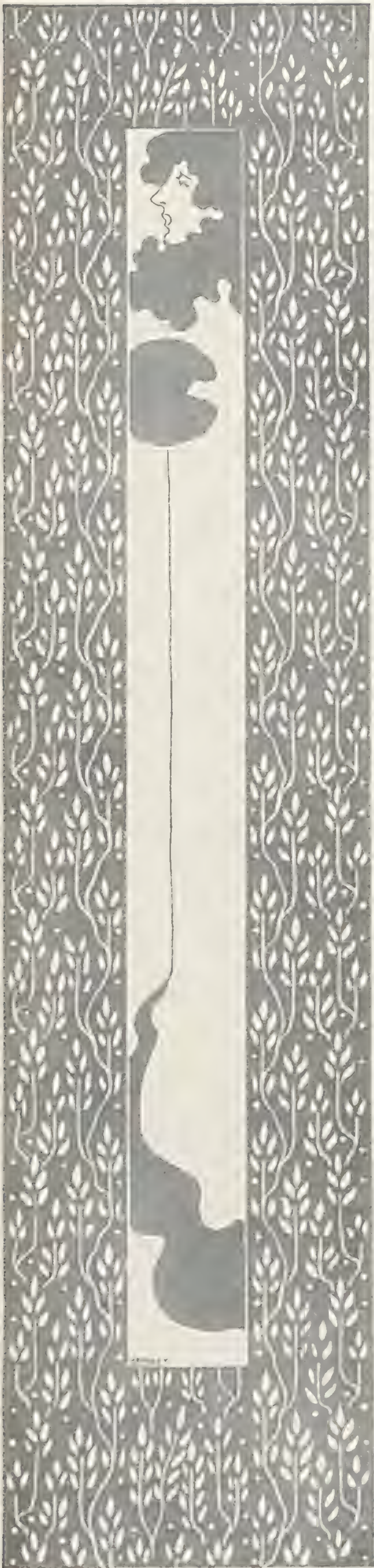
AS the nineteenth century was said to be the woman's century, so is the present one conspicuously that of the child, the young of the race being now for the first time in history regarded from a scientific, as well as from a sentimental standpoint. In fact, so great has become the enthusiasm on its behalf that the rights of other and equally important classes in the community are in danger of being over-ridden. Of this a case in point was the desire of a reformer Park Commissioner of New York to turn Central Park into a great playground, despite the fact that this charming place is a summer refuge for many thousands of adults who cannot afford to go to summer resorts, and whose pleasure and health-profit in it would be destroyed if it were made the barren wilderness that the children who have been allowed to dominate them have made of Tompkins Square, Sherman and other of the smaller parks. This Commissioner's obsession in regard to the community's duty to the child in the matter of playgrounds has resulted so badly that even he is experiencing an eleventh hour repentance in respect to this park, yet forced as he is, by repeated and flagrant demonstrations of the fact, to admit that a spirit of lawlessness prevails among the boys of the city, he still purposes providing a more generous supply of playgrounds in the hope of thus overcoming the spirit of destruction—a course which appears chimerical in view of the fact that the hoodlumism which terrorizes subway passengers on Sunday afternoons is committed wholly by boys who have been engaged in baseball playing at Van Cortlandt Park.

Then, too, the conclusions of some groups of sane-minded, intelligent people, who have been studying the problem of what to do for and with the child, are so little harmonious as to be most puzzling to the public. Many social service authorities insist that the home must be maintained at all hazard, irrespective of parental fitness, and that should the bread-winner die, the mother ought to receive from the municipality a sum sufficient to permit her to keep her children at school. Others regard the public cottage system of child training as more advantageous for the half-orphan. Again, one of the most distinguished experts, Mrs. Anna Garland Spencer, advocates sending all children to the kindergarten at the age of four, because she maintains that under present conditions their characters are ruined at home by the time they are six years of age, and still another authority, Mrs. Charlotte P. Gilman, has for years urged that day nurseries—presided over by qualified nurses and educators—should receive the infants of all classes for care and training. It is noticeable that in most of this discussion the parents are eliminated and their responsibility unrecognized, such ignoring of the authors of the child's creation being not only a curious commentary on them, but suggesting a rendering of the play of "Hamlet" without the hero.

Fortunately for the improvement of the child, and through him the higher development of the race, a small group of physicians here and in Europe are devoting themselves to the study of eugenics, and concentrating their energies and influence upon spreading knowledge of parental responsibility. Indeed, these scientific workers are the hope of the world for only through their labors can fundamental and permanent improvement come about. Everything else is mere palliation, which can never relieve society of the terrible toll it pays in death, disease and the squandering of public revenues for criminal courts, reformatories and prisons. No adult who claims to be a patriot can afford to ignore such fundamental agencies as seek through scientific means to put an end to vice, disease and the frightful sacrifice of childhood on the altar of parental ignorance.

One of the means devised for enlightening the public is the Child Welfare Exhibit which will be held in New York during the autumn, and then taken around the country. And it should do a vast amount of good, for while only thousands out of the 100,000,000 of our population will have the opportunity of viewing this graphically presented study of child life, each can become an apostle of race improvement. However, there is a further service that can be rendered immediately by every child lover throughout the country, and that is insistence upon an adequate system of moral teaching, and an intelligent training in hygiene and sanitation, in all public and private schools.

To the men and women of to-day is committed the future of the race, and no subject calls for more intelligent study, or the exercise of greater sanity.





EXQUISITE GARDEN FROCK OF
FINE BATISTE AND CLUNY LACE

The
S U M M E R
T U B
F R O C K
in its
V A R I O U S
P H A S E S

FOR DESCRIPTIONS
OF THE FOLLOWING
FASHION PAGES
SEE PAGE 55



GOOD STYLE MORNING FROCKS OF WASH FABRICS



TUB FROCKS OF GINGHAM, BATISTE AND LINEN



MIDSUMMER FASHIONS IN MILLINERY

FROM BALCH PRICE & CO.



LITTLE FRENCH FROCKS OF LINEN, MULL AND DIMITY



THREE PRETTY MODELS FOR LINEN WASH GOWNS



SIMPLE MORNING FROCKS OF DOTTED MULL AND LINEN.

FROM OPPENHEIM-COLLINS & CO.



THE SUMMER MODE IN COIFFURES

BY MME. FRIED.



QUAINT AFTERNOON FROCKS OF BATISTE AND ORGANDIE



NEW MODELS FOR MUSLINS, SHOWING THE FASHIONABLE NARROW SKIRT



SMART LINENS ON TAILORED LINES

SMART FASHIONS for LIMITED INCOMES

Picturesque Effects on Dignified Lines
Should Be the Choice of the Woman
of Slender Purse—Not for Her Are
the Passing Fads of a Fickle Mode—
Clever Adaptations of Period Gowning



No. 1. The Louis XV influence is shown in the pointed bodice and small sleeve

As general taste improves and intelligence is brought to bear on the question of dress, it is being recognized that a slavish imitation of the fashion of the moment, however foreign it may be to one's individual style, gives anything but the desired result. One should copy the mode of the day only in so far as it is successfully adaptable to one's face or figure. The woman of limited income especially should practice this rule, as economy results from its observance. She should strenuously avoid marked peculiarities of fashion, which date her clothes indisputably, consigning a suit or gown at a glance to the previous season, or still further back by reason of some feature which at that period influenced all models. Nine times out of ten, however, we see the woman of small means bound hand and foot to a fad of the day. This comes usually from a desire to be considered strictly up-to-date, which is lamentably short-sighted, since she must wear her clothes more than one season, and the time is bound to come when she is markedly gowned in creations of the year before. In her mad efforts to keep up with the styles she quite overlooks the charm that she might acquire by individuality of costume. By this I do not mean anything eccentric or conspicuous, but merely that she should adopt for her own some general outline of dress and adhere to it. As an exception to the majority, one finds sometimes a woman whose expenditure is not a large one, who appears always well dressed. This is because she chooses models that belong to a class which is never really out of fashion yet never frantically in fashion, and which needs from season to season just a slight bit of alteration to keep in the running. It is easy to find such a model for one's tailor-made suits and simpler gowns, since a conventional plain tailor suit, for in-

stance, might be worn a lifetime almost if made on practically the same lines. The woman of limited income seldom, if ever, turns her attention to the possibilities of the period gown, or the picturesque model. Period gowns never go out of style, and the picturesque, if on simple lines, is as admirable one season as another. The large French designers favor the period gown, and though readers of this column cannot avail themselves of expert make and cutting there are certain points that they may adapt to their wardrobe with great success. A little frock, such as is shown in the first sketch, for instance, shows the Louis xv influence in the pointed bodice and the



No. 2. Reminiscent of 1850, but thoroughly modern in its adaptation

small sleeves, even though these are modeled on the kimono order. There is nothing about this frock that cannot readily be readjusted, the bodice being one that need be varied only slightly, no matter what the fancy of the moment may be. The material of this gown is a pale blue silk mull mounted over a thin satin of the same shade. The upper flounce may be designated as a tunic, and yet when tunics no longer reign it will never catch the eye other than as a flounce. It is trimmed with ruchings of taffeta. This mull costs seventy-five cents a yard, and is a most effective material; its high silk lustre making it quite rich enough for an evening frock.



No. 3. The very simplicity of this frock of flowered organdie lends it unusual distinction

Over the shoulders there are folds of taffeta and little clusters of blush-pink roses at either side with a large rose at the middle. The bias pieces which are drawn up to meet this rose are of taffeta. The lace flounces can be either of all-over lace or a net with lace appliqued on the edge. Yellow roses also look well on this dress. It is very pretty in pink with the trimmings of the skirt in black. Another material eminently suitable for it is a fine silk voile, which in black over white with the flounces of black net ornamented with black lace is very charming. Other colorings will suggest themselves according to the taste of the wearer.

MODEL IN TAFFETA

Just now, of course, many of the best designers are exploiting an 1850 revival which is dictating present fashions, yet if one will recall the modes of recent years there has been no time when a flounced model such as that shown in the second drawing has not been available. Flounces, in an unobtrusive way, have maintained a place of their own throughout the rise and fall of tight or flaring skirts, and some women who have appreciated their picturesque quality, and who with slender outlines have been able to wear them, have always kept at least one such frock in their wardrobe. The model illustrated is in soft chiffon taffeta in turquoise blue, the flounces put on with pinked ruffles, and finished on the edges with a corded scalloping inside which there is a line of silk braid. The rosettes are of taffeta surrounding a large embroidered button. The fichu arrangement of the bodice is caught on the left by a large crimson rose with just one or two green leaves. The little ruffles in the sleeves are of net with a lace edge, and the same fills in the neck.



No. 4. Organdie or mull could be used to develop this successful little summer toilette

ROCKS OF ORGANDIE

Such organdies as I am describing below are splendidly adapted to the third and fourth models, the first of which has a pattern of yellow roses with trimmings of black satin ribbon. The surplice waist is simplicity itself, and quite free from any



No. 7. Black satin wraps enlivened with brilliant embroideries are stunning and not expensive

touch that will mark it as of a definite time. Do not scorn its simplicity and condemn it because of what might be termed its lack of originality, for the woman who chooses such a frock as this with its graceful draping will attain an originality that she who works into her frock some salient feature of the season will quite miss. The skirt hangs in the straight fullness from the waist band and is caught in several times by a cording of ruffles of itself. The sash starts from a knot on the right shoulder, running to the belt and continuing down to the centre back, where it hangs in a long, drooping bow.

HOW TO CHOOSE HATS

Hats also would be more successful if planned on certain standard models rather than according to the latest showing. Picture hats hold their own year in and year out, and, far from being unduly noticeable, are distinctly reserved in comparison with the eccentricities which are foisted upon us and accepted by the woman whose perception has been dulled by the oddities of the past few years, and who now meekly takes what is offered her, even though it is positively disfiguring. A picture shape such as that shown in the third drawing is procurable at any shop where a good assortment is on hand; it should be chosen in size according to the head and proportion of the wearer.

Gown number four is another organdie; this time in pink with insertions of Valenciennes lace in the skirt and ruffles of net below. The revers and girdle are of pink taffeta, and there is a neck piece of net and lace, which may be a high collar or a Dutch neck, as one prefers. The hat is a rough cream straw turning up at the back with an enormous bow of light blue satin ribbon which ties under the hair at the back in a short bow. The flowers are pink roses shading a little to yellow.

For gowns on this order silk mulls are not expensive, and come in lovely shadings, both in plain colors and patterns. The patterns are delicate and softly toned on backgrounds of light color, such as pink, mauve, pale green, etc. The particular advantage of mull is its lack of stiffening, which makes it adaptable for puffings, cording, shirings, and various fashionable treatments; it also preserves its appearance no matter how damp the day.

Organdies are lovely, and come in satin striped effects, which combined with the flower designs give body to the fabric. These sell for fifty cents and present every variety of flower. There are yellow roses with pale green foliage and small buds that are charming; also one with a blue rose bud. A small purple design gives the effect of wild clematis with little wee blossoms running up and down the fine stripings of the material. There are yellow violets scattered loosely over another, and one of wild geraniums in purple, and a very pretty design of coral tones, besides a shadowy chrysanthemum in bluish tint. These are thirty-one inches wide.

Blue, as everyone knows, is particularly hard to find in good coloring, and an attractive design in thin materials. An organdie at thirty-five cents has a spreading blue flower with green foliage that is excellent.

CHANGEABLE TAFFETA FROCK

The reappearance of shaded taffetas gives a delightful material for a gown adapted to formal afternoon occasions, for weddings, for the theatre and the like; a gown that can be used for countless purposes, and which will wear well and need not be in so light a tone that it is perishable. Mauve and green, green and rose, or blue



No. 6. A lingerie frock on these lines will be available for several seasons

and green are good combinations. The skirt in such a frock (No. 5) hangs straight, but is laid in inverted plaits on either side of the front and back. Fine silk lace is used for the yoke and sleeves, and little roses of the silk form the yoke border and sleeve bands with the same roses applied around the hem at the top. These applied flowers are a feature of new models, and with a little deftness are easy of accomplishment for nimble fingers. Wheels of the taffeta with hanging tassels decorate the skirt, and the girdle is corded top and bottom with a wheel on each side. This is exceedingly smart and very much out of the common. The hat is burnt-yellow straw with a band of black velvet ribbon holding up the brim and knotted on the under side. With a green and rose frock the flowers could be pink.

WITH EMBROIDERY FLOUNCES

Color is a distinct feature of lingerie dresses and it is undeniably attractive. That in the sixth drawing is a white linen of medium heavy quality eyeletted in dark blue with an edging of Cluny lace. This embroidery by the yard would, of course, be too expensive in a width sufficient to accomplish the entire flounce, but among the narrower embroideries one can pick up colored pieces suitable for this and the gown will not cost very much. I mean, of course, machine embroidery, which this season has been more improved than ever, and presents a fine appearance. The embroidery is carried flat around the neck of the bodice, sloping down in the back, with over it a draped fichu of fine mull that knots at the front. The belt, buckle and sash at the back are of blue satin. This frock is one that will stay in fashion indefinitely, and at the same time is effective and very smart.

EVENING COAT

Nowadays most wraps are of straight, unconfined drapery modeled on Greek lines and somewhat modified by the Japanese. Black satin is an undeniably good choice for a limited income, and a light weight that is easily drapable should be selected, one which will accommodate a lining without being too heavy. The lining may be of brilliant blue, flame color, watermelon pink, or gold color. The decoration on the coat gives an opportunity for exercising one's ingenuity in embroidery. The bands may be worked either in black or combined with the color of the inside of the coat, or one may select some of the Indian embroideries which come in vivid colors, such as purple, green, red or bright blue. This Oriental embroidery gives an original touch to the coat, but is somewhat expensive, as it costs \$3.50 a yard. Black is the height of smartness, so that women who need not consider questions of economy are choosing it almost without exception for their wraps. This is one of the few instances where current fashion and economy meet.

MORNING GOWN

The quaint little gown in the eighth drawing is a model that will not soon go out of style. It is made from striped dimity in lavender on white. The blouse has a ruffle of the material hemstitched on the edge and upstanding sleeve ruffles. Lace or embroidered collars are available for this frock, and the belt is of soft satin ribbon matching the stripe in color. The hat is of pansy straw with bows to match and little pink roses in a row.

TRAVELING WRAPPERS

The thin traveling wrappers of China silk or albatross in dark colors are the most practical and generally satisfactory type of negligee to take either on train or steamer. Silk is particularly good, as it



No. 5. A quaint model which is charming in shaded taffeta, a material again in vogue

sheds the dust and keeps in good order of itself.

Note.—The names of any shops, cleaning or dyeing establishments, milliners, dress-makers, etc., mentioned under this heading, will be furnished on application. Inquiries should be accompanied by a stamped and addressed envelope for reply.



No. 8. In lavender and white striped dimity this model is very pretty for morning wear

WHAT SHE WEARS

Present Tendency of Fashion—Why the Martingale Has Become an Accepted Feature—Newest Mourning Effects—Pretty Marquissette Frock for Country Wear

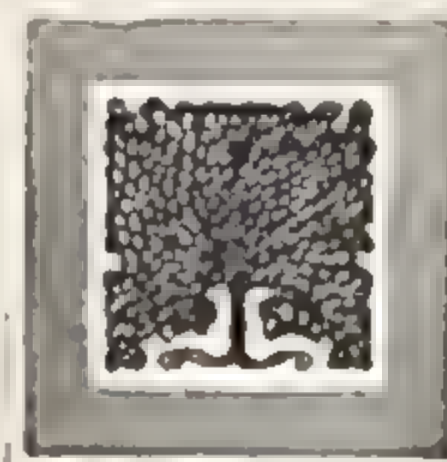


THERE is no uncertainty about the present trend of fashion; for the bias is so distinctly Oriental in color, design, and outline, and the predictions that the coming autumn will emphasize this tendency are so rife, that there can be no gainsaying it. In nothing is this Oriental fad shown so positively as in the narrow effects about the knee and at the hems of costumes, and one must conform to them if one would preserve the silhouette à la mode; for the absence of flare about the foot is the keynote that settles whether a costume is new or old—those gowns which show flare this season possessing a distinctly old-fashioned air to sophisticated eyes. The straight band around the knee, confining the kilt-plaits or other fullness from any excess of amplitude, is now known in the realm of clothes as the "martingale," a term that is used in its nautical sense—meaning literally the lower stay for a jib-boom sail—rather than in its equine suggestion, as the part of a harness.

THE TWO EXCEPTIONS

The only exceptions to this style that one sees worn by well-dressed women during these early summer days are the distinctly picturesque 1850 modes or the revived circular bell skirt, which falls in simple lines from the belt, unconfined by the martingale and guiltless of gores. The latter is a favorite for linens and other tub frocks, but is also utilized for evening gowns; one simple model that I saw having the tunic lengthened to form the untrimmed train, and being cut up in front in a great curve to show the lace-trimmed skirt—very narrow and close—underneath. More often, however, this tunic or double skirt is cut on exactly corresponding lines to the lower skirt and ends at the knee. Sometimes it is given the appearance of a Russian redingote by buttons set on its left side, this fastening also continuing up on to the blouse, which is detached, the one-piece effect being made by the belt of varnished leather which conceals the joining. Another smart method is to break the tunic lines by panels of lace or embroidery that are set straight up under the arms from the hem of the lower skirt to arm-scyce; a similar narrow panel forming the top of the kimono sleeve, and the same trimming decorating the square neck.

The extremes of the narrow style can only be worn with propriety by those young women who possess the straight, slim figure of a boy, for excessive rotundity of outline, unless relieved by drapery or flare, is absurd. An exemplification of this was given on one of the Fifth Avenue motor stages a day or two ago, when a woman with a middle-aged face and figure took a seat inside while awaiting a vacancy on top. Her girlish hat of cock's-comb red straw was untrimmed save for a bit of a quill on its left upturn, and her collarless lingerie blouse threw all of the harsh lines of face and neck into prominence. Her trotteur suit of navy-blue serge, without trimming, with its hip-length coat and exceedingly narrow skirt, would have been eminently fitting for a maiden of sixteen. When the vacancy on top was finally announced, she started to climb the narrow stairs, but this was such a difficult and dangerous operation that the whole stageful gasped. She could not lift her skirt in front—it was too narrow—so ascension was accomplished in measuring-worm style, by lifting her arms on the railing and hopping



from step to step; but it was a slow and painful process, which threatened to throw her every time the vehicle lurched. Getting down was equally as perilous and spectacular.

"Old enough to know better!" was the tart comment of one of the amused insiders.

NEW TREATMENT FOR DRAPERIES

Sometimes, when the material of a gown is very thin and clinging, as with marquissette, Ninon de soie, voile, or with any of the soft lace or cotton fabrics, such as point d'esprit, bobbinet, mull, or handkerchief linen, the skirt is slightly gathered at the belt, and falls closely, being tacked at the hem, every here and there, to prevent too much outward flow of the lines. It may also be reinforced by a novel device that consists of inside bands of tape that are weighted with small shot in tiny separate compartments. These tape bands are attached to the under side of the hem in quarter-yard lengths, and accomplish the purpose perfectly; and as they can be bought in either black or white, modistes have found them time-savers. Sewed on the under edge of pongee, charmeuse, or foulard tunics, they insure perfect stability, with none of that disagreeable experience of showing a sham skirt in a wind, when it was never intended to be shown.

NEW SUMMER GOWNS

At a charming garden fête given in aid of a charity, some lovely costumes were worn by women who are deservedly famous in society for individual taste in frocks, although the weather was rather unfavorable for out-of-doors. One that showed this fashion of straightly hung draperies is illustrated on this page; it was made of violet marquissette over a Paisley-striped foulard foundation. The skirt was unhampered by a martingale, but hung close to the figure in soft and beautiful lines. The Japanese blouse had a soft diagonal drapery across the front, ending under the right arm, where the ceinture closed with a rosette. This ceinture was of gold and violet changeable moiré, which also formed the very full chou on the side of her large leghorn hat. The kimono sleeves ended at the elbow, but full undersleeves of violet net over gold extended to the wrists, where they were finished with plissés of silk-run malines lace, the same forming a flat decoration to the round neck, and also across the bust as a finish to the bodice drapery. Her gloves and parasol were in pale straw color, supplementing the note of her leghorn hat.

SUGGESTIONS FOR MOURNING

The mourning prescribed for the English Court has emphasized the use of crape on this side of the water, and not for many seasons has it been worn so much. There is nothing more elegant for mourning than an entire bodice made of this beautiful material, and frequently with gowns of nun's veiling and Henrietta, the front breadth and deep footband, cut in one, are made of English crape in the smartest fashion, the sides being of the other fabric, fulled into belt and footband at top and bottom. A flat-crowned hat with the cloche brim made of folds of black crape, and the under-brim of the same in white, with the half-length veil folded in a double box-plait over the crown and falling thence to the waist, is a good model for wearing with a crape-trimmed dress, and the parasol may be either crape-covered, or of tucked gros grain or plain armure.



A pretty little frock for country wear, made of violet marquissette over a Paisley foulard



FASHIONABLE MOURNING FOR MIDSUMMER

For "Fashion Descriptions" see page 55.

SEEN in the SHOPS

Simple Tub Dresses—Effective Chiffon Gown—Wraps of Crepe Meteor and Voile—Smart Bathing Cap—Inexpensive Rugs—Smart Belts of Patent Leather



HOW often we find it that the fame of a leading modiste has been largely built up by the charm of one of his simplest models designed to fill the requirements of exclusive women for morning wear. Great reputations have been frequently established by the cleverness of the house that gives exactly what is needed to keep one smart and yet distinguished in a short muslin frock that will answer for tennis, gardening and general forenoon wear. A certain widely known house is famed for what it calls its tie frocks, little affairs unpretentious as to trimming, easy and unconfined at throat and wrist, and yet cut with such exactness and perfection of fit that our smartest women have adopted them as their criterion of good dressing. Such a tie frock is illustrated in sketch one, the name suggested by the soft tie of black satin that finishes the throat. This model is a standard one of this establishment, which holds its own year in and year out, the demand for it being unceasing; many variations of it are also to be had there. In this case the material is a delightful, imported French batiste with a tan or rather pale cream ground, pin-dotted in brown. The blouse is tucked perpendicularly in half-inch tucks, every other one running to the yoke only. The sleeve, which reaches to the elbow, is tucked its entire length. Again at the top of the skirt these tucks are introduced, released at the hips, being met at the bottom of the gown by three broad horizontal tucks. This almost severe simplicity is lent elegance by the exquisite collar and cuffs of handkerchief linen hand-embroidered in an eye-letted design, scalloped on the edge and bordered by Valenciennes lace. These accessories are laundered very soft and limp, the tie fastening the soft collar. There is a crushed girdle of the material boned to fit. The price asked for this frock is \$35. According to the materials used the price increases. Patterned chiffons are exquisite made up into these frocks, to be chosen, of course in colorings and patterns suitable for morning use. Naturally this material is higher priced than muslin.

ORIGINAL TIE GOWN

The cleverness displayed in designing these dresses is exemplified in the one shown in the second sketch, which maintains the simplicity characteristic of this set of models and yet adapts to itself the latest points of the season's fashions. The fabric used for it is a white handkerchief linen, pin-striped in coral pink. The skirt is made on a ribbon belt that holds it close and high against the waist. Tucks run down the skirt a little way, opening at the hips, and have their fullness caught in below the knees by a horizontal sash band, below which there is a plain hem. The waist, which is well handled, is of a design not to be attempted by any but a competent dressmaker, for its manipulation takes a skilful hand. The upper bodice and sleeves are in one. The stripes on the yoke run up and down, but as they continue out into the sleeve they run around the arm. The outside of the sleeve has two cordings extending its entire length from the wrist up over the shoulder to the collar. The bottom part of the bodice is attached to the upper by a cording of the linen, and its stripes run around instead of perpendicularly. From this cording to the neck there

is a box-plaited band marked by small pearl buttons, and having on either edge a frill of cream lace. Where the bodice is drawn into the belt it is arranged in wide, unstitched folds that give it a plaited look. The flat collar and cuffs, which are of white muslin, have a plaited frill of lace. The modeling of the waist calls for a lining which is in white muslin. Sixty-five dollars is asked for this frock.

LINEN TUB GOWN

Very much in demand is the effective gown reproduced in the third illustration. Its cut is wonderful, as, although the waist shows neither tuck nor plait, it yet lies smoothly and easily over the shoulders and bust without a wrinkle. It was shown in lavender linen of particularly good shade, not too strong, and is to be had in all colors besides. Down the front of the skirt there is a panel which joins circular sides rather scantily handled. At the bottom there is a wide hem, topped by two narrow tucks that turn up instead of down. The waist is held in by a straight stitched belt, broken at the middle front by an inset of black satin ribbon which seems to disappear inside satin-faced button-holes. This same treatment is repeated below the collar in a triple group with a tie appearing from the lowest, set in a rosette of cream batiste. Around the neck there is a flat collar of linen formed of square tabs edged in a stitched fold. Between these tabs appears a frilling of batiste. Across the throat at the front runs a strip of black ribbon. The cuff is handled in the same way. On the skirt there are a few inconspicuous small sized linen buttons. The gown fastens at the back with linen buttons coming through button-holes. Its price is \$45.

CHIFFON GOWN IN THREE LAYERS

Induced by the exquisite effects which have been obtained in the use of thin materials of different tones one over the other, an originator of striking modes has added a third color, the result being most exquisite shimmering effects. Such an one is shown in the fourth drawing, the foundation being a soft purple chiffon silk. Over this is hung a king's-blue chiffon, a pattern with huge coin spots of black rimmed in green. On the edge of the skirt there is a black border of chiffon attached by a hemstitching. In the bodice the blue chiffon is laid plain and smooth, with a yoke line both back and front indicated by a hemstitching run through the material. The uppermost layer is a black tunic which carries down over the bodice, leaving a little waist coat of blue beneath. In the skirt this continues to the knees and opens quite wide. A second tunic is set at the opening, this being edged in a half-inch roll of black satin. Tiny bows hold it together at the middle. The belt of this frock is of satin crushed against the figure. Quite without arm-holes is the waist, the black sleeve showing at the elbow a half-inch or so of the blue with its big, bold pattern. A spread is given to the bottom of the skirt by a flounce of the under chiffon, which is put on with the slightest fullness, just enough to widen it without being perceptible. At the neck there is a finish of a fancy white crochet lace piped in black satin against the throat. The frock is truly a lovely conception, and costs from \$115 upwards.



No. 1. Simple morning frock of fine French batiste pin-dotted in brown

CRÈPE METEOR WRAPS

The wraps for thin gowns are fascinating, and so prominent have they become in the wardrobe that the designer has given his best ideas and energies to turning out these charming accessories. There is reproduced in sketch five a lovely model made up in crêpe meteor and satin. Its back, empire in outline, is shortened by a belt of ribbon that starts from under the wide revers from the front and extends across the shoulders. The collar is a broad sailor shape, and the great revers that hang low show a Directoire influence. The coat does not curve in until below the waist, where two buttons catch it together. In the back the skirt slopes away down and turns back on itself in envelope points, joined from side to side by ribbons. The satin cuff on the sleeve, instead of turning back on the sleeve, is set on under it. The lining is white chiffon dotted in black. Price \$100.

NOVEL LINES IN A VOILE COAT

The original of the sixth illustration is remarkable for its cut. It is a coat particularly adapted to the woman of too heavy build, whose aim it is, as far as possible, by clever manipulation of her gowns to attain the slim outline that is not only fashionable but charming. The skirts of the coat hang rather full from a straight belt formed by cordings set about one inch and a half apart. This fullness as it passes over the hips quite disguises too great breadth, bringing the figure into good proportions. The shoulders and bust also are given length by the flat yoke that is carried down to meet the belt, and is scooped out at the middle back and on either side of the front by a shallow arch. This yoke is of dull finished satin, its edge being corded. When this cording reaches the belt it continues down to the foot of the skirt and finishes at the hem in long silk tassels. The closing of the coat at the front is accomplished by big buttons of knotted silk and loops that fit over them. Price \$100.

HANDSOME LINGERIE GOWN

When it comes to purchasing lingerie gowns trimmed with real lace, the prices mount rapidly into the hundreds, but now and again one finds a gown quite worth while with desirable lace, which is not high in price. One such is a white butcher's linen, made in one piece and



No. 2. Striped handkerchief linen is cleverly handled in this charming model

trimmed with real Cluny and an exquisite crosswise panel of real Irish, at least twelve or fourteen inches broad, if not more, which reaches across the front of the gown. It gives a sort of apron tunic effect, as its lower edge runs off into a loose, flat flounce of linen edged in a narrow real crochet. The blouse is inset at yoke and collar and on the sleeves with medallions of real Cluny, which at the waist line are laid around to form a girdle. This gown at \$85 offers a rare opportunity for procuring an exquisite frock at remarkable value. Hand-made lingerie gowns trimmed in real baby Irish of exquisite quality and a great deal of hand embroidery, are to be had from \$50 to \$100; gowns for which ordinarily one would pay at least \$125.

BLONDE LINEN SUIT

In the very newest color, that light but strong shade known as blonde, and which is nearer to apricot than anything else I can think of, there is a linen suit at \$25. The coat is a smart, distinguished model, single breasted, yet fastening a little on the slant so that the top reaches further to the left than the lower ones. The neck treatment is very good, consisting of a flat collar stitched down and piped in black satin. The sleeve is coat shaped with a turn-back cuff, and there is just a touch of the belted influence in a straight strip that runs half-way round the waist under each arm. This appears to fasten to the middle back by means of a big button and a satin-finished button-hole. The skirt has a box-plaited panel that runs up the front, and at the sides takes the effect of a yoke by means of plaits, which face each other starting at the hips, the upper portion being plain. Any and all colors are procurable in this at the same price.

SMART BATHING CAP

How seldom do we see women who are in every way presentable when going to bathing. Oftenest we find the fault of their costume to lie in the cap, since it is easier to find good-looking bathing suits ready-made than a cap that is both becoming and adequate. One of our large milliners has designed a cap, however, that is beyond criticism; it is very fetching and appealing to woman's vanity as well as insuring the coiffure against a wetting. The material used is changeable rubberized silk in either



No. 3. Of lavender linen with insets and tie of black satin ribbon, frillings of cream batiste

blue, green, brown or red. The top of the cap is fashioned like a chef's cap, but on less exaggerated lines. The band that fits around the head is covered on the outside with an effective washable lace of an Irish crochet pattern, this lace running up an inch or two on the fullness of the cap above the band. Ribbon ends of the silk cross at the back of the cap and are brought around the head, tying in a smart bow just at the left. The combination of the silk with the lace and the jaunty bow makes a cap quite out of the ordinary. Price \$5.

SEPARATE LINEN SKIRTS

Nowhere have I seen better skirt models than at a shop where they are studied with an eye to laundering as well as for effectiveness of cut. One in white is tucked at the hips and kilted below, with pearl buttons to fasten it up the middle front. The tucks are stitched down so close both back and front that the fit around the hips is perfect, very smooth and flat. Another in either natural color or white, which is much liked, is an eleven-gored plain skirt with an inverted habit back, which gives some fullness below the hips. This also fastens down the front with buttons of the material. Both these skirts are in pure linen and cost \$5.75 apiece.

UNUSUAL BLOUSE

It is rarely that I recommend anything trimmed in imitation lace, but once in a long while, as now, I come across something that is quite out of the common and so good a reproduction that it altogether loses the cheap look usual to imitations. In this instance it is a blouse of fine white batiste with a banding of baby Irish lace, about 2½ inches wide. This banding runs in two panels down the front and is used for shoulder pieces and a short yoke between the panels. The cuff and the long sleeve is mostly of Irish. Supplementing this lace there is an imitation crochet, also very good, which is inserted here and there throughout the waist. There is a high collar of Valenciennes and Irish together. At the distance of a few feet the lace actually gives the impression of the real, as its pattern is very delicate and the thread used in it fine and good. Price \$5.

INEXPENSIVE RUGS

Of importance to every householder are the opportunities for buying inexpensive Oriental rugs during the summer. A trip to town and a visit to large shops will find genuine bargains at great reductions; leftovers from spring sales that spell great economy and real worth. One of the secrets of getting a great deal for one's money is to buy the right things at the right time, as this will work out almost 50 per cent. saving on the year's expenditures.

LACE MEDALLIONS AS TRIMMING

For summer shirtwaists of sheer batiste or handkerchief linen an inset of lace medallions makes a very attractive trimming. These may be arranged in a circular yoke effect or in bands from shoulder to waist, and, in either case, they cost little more than plain strips of lace or embroidery. A certain little lace shop is showing several excellent styles in Irish crochet medallions for 10 cents each. Made in a firm stitch to outlast many washings, they may often be saved for another purpose after the waist material has worn out. One such, in an oval shape, is of the plain crochet, dense at the centre and graduated into a decided openwork pattern towards the edge. Another style, far more elaborate, comes in a round flower motif, showing the conventionalized design of four broad petals. This is noticeably open at the centre with a much heavier stitch towards the border. Separate flowers with a long stem also come at 10 cents apiece, these to be used for trimming or as insets on the plain crochet. Real Irish roses, the size of a five-cent piece, are sold for 20 cents a dozen. They may be well utilized in covering the tops of linen buttons as well as for separate trimming.

While on the subject of this lace, I should like to call attention to the facility with which the plain crochet may be made. After a little practice, yards of it may be crocheted in a short time and at small cost. A spool of linen thread in a fifteen-cent size will make about three yards of the inch-wide insertion, and this, together with a ten-cent crochet needle, is all that is needed as foundation material. Then, when the plain stitch is fully mastered, one can learn to set in the Irish roses and shamrocks which come ready-made. Such work makes a pleasant pastime for summer

afternoons, and like the honey-bee, the busy sewer is storing away treasures for future use.

TOILET SOAP

Coming in a neat oblong shape is a pure soap, especially to be recommended for the bath. It is extremely smooth in texture, being also noteworthy for the good, thick lather which it produces. For use as a shampoo after an ocean bath, this lather will be found a great aid in removing the salt water from the hair. It is not highly scented, having only a slight, rather sharp redolence which is quite refreshing to a skin moist with perspiration. Put up in boxes of a half-dozen bars, it costs 50 cents, or about 8 cents a cake.

LEATHER BELTS IN COLOR

To wear with a white costume which is given a touch of color by the parasol, neck bow and ribbon chou on the hat, smart belts of patent leather in several bright tones are now on sale. One very good style comes as low as \$1. It is brilliant red, about two inches wide, with a narrow, oblong, gilt buckle in front. This belt would give a finish to a white, embroidered Russian blouse suit, worn with scarlet pumps at the shore. It has the added virtue of being shaped with a dip in front, to give a length of line to the waist. Fastening in front by means of a hidden clasp, it will be cut to order, if the waist size is specified. Similar belts in black may also be had for the same price. At 50 cents more, one in bright blue may be bought, this coming as well in the red and black tone already mentioned. This style is in the same width, but it is fastened in the regular eyelet fashion, with an oblong gilt or suede buckle, as desired. In all three colors is shown a wider belt (a good two and a half inches), also with an oblong, gilt buckle, placed vertically at the front; price \$2. In a rich deep green, a color which, if not overdone, gives a certain cachet to an all-white costume, a very handsome patent leather belt may be had. Cut wide enough to follow fashion's dictate, and finished with an oblong gold-washed buckle, it costs \$3.

SUPERIOR SHOE DRESSINGS

The care and preservation of one's shoes is of importance in the eyes of everyone who would be well dressed. Not only is it requisite to smart dressing that one's feet should be clad in well-polished shoes, but in the end economy is practised by care and attention to the needs of leather. Even a small wardrobe includes shoes of various weights, textures and colors, and to meet the requirements of all, to keep the leather soft and pliable and give the desired lustre without injury to one's clothing, needs the services of the best dressings that the market can supply. Such dressings are put forward only by manufacturers of ripe experience, for perfection of this sort cannot be attained over night. For women's black shoes that are not calfskin, there is an excellent bottled dressing that gives lustre and tones the leather without brushing. This will also be found invaluable for keeping the soles and heels of one's shoes from shabbiness. A touch of this brilliant polish will give one's foot-wear a well-groomed and well-cared-for appearance. There is no labor in applying it, and it dries in a moment. Price 25 cents. Then there is a combination of a liquid for cleaning and a paste for polishing, which on black shoes is used with either a brush or a cloth, and restores their original color and finish. For all tan shoes the paste and fluid provided by this manufacturer are unexcelled. The fluid takes out stains, removes dust and dirt and restores the leather to its original freshness, while the paste puts on a lasting high polish. This comes in two sizes, costing either 25 cents or 10 cents, and is to be had in several shades. For white canvas shoes there is a liquid that is quickly and easily applied, and when dry does not give off a white dust. Similar dressings are made in a large range of colors for colored canvas. Every woman will find the preparation provided for white kid or calf invaluable; it not only cleans shoes and slippers, but gloves, belts, pocket-books, bags, etc., and has the advantage of being non-inflammable. It is in liquid form and is easy to apply. Prices 10 and 25 cents.

[Note.—Readers of Vogue inquiring for names of shops where "Seen in the Shops" articles are purchasable should enclose a stamped and addressed envelope for reply and state page and date.]



No. 4. Shimmering effects are produced in this model by three layers of chiffon in different tones



No. 5. Lovely wrap of crêpe meteor, and satin with lining of white chiffon dotted in black.



No. 6. Coat of voile cut on novel lines. The yoke is of dull finished satin corded at the edge.

THIS SEASON'S PLAYS IN REVIEW



Bessie Abbott, who is to star next season in a light grand opera by Pietro Mascagni, called "Ysobel," the opera is based on the story of Lady Godiva.

THE dramatic season is over, and now has come the summer of our discontent. And this year perhaps it is a bit more than usually marked, for as we review the plays and players we find little of which to be proud. Commercialism has exercised the same controlling influence in the same old way, with mediocrity as the result, and the most that can be said is that there have been one or two works or performances of substantial worth and quality.

With the greatest theatre-going public in the world, and with a larger number of playhouses than can be counted in any other municipality, the fact is that New York looks back upon a nine months' season of froth—commonplace and ephemeral.

MUCH NEEDED REFORM

Truly it is a situation worthy of attention and a little thought, the more so since it has arisen once in every twelve months for some years past, and each time has been disposed of with the same excuse—that the managers give the public what it wants. Possibly this is true, and then again perhaps it is not. We hear much from time to time to the effect that the producing magnates are unable to secure enough dramas to fill the theatres they control. Tales are even told and rumors spread that generous sums are reposing in various banking institutions awaiting the hand of exceptional creative talent, yet, year after year, dramatic history repeats itself, and we listen to excuses whose only difference lies in phraseology.

One of these days, when the New Theatre has passed through the experimental period, it may help to show the way so forcibly that the commercial managers in self-defense will have to follow suit. Indeed that opportunity was plain last autumn, when the endowed playhouse began its auspicious career, but it failed to grasp more than an edge of its possibilities. In consequence, and because of mishaps which occurred in the performances long after the dedication took place, the directors of the destinies of downtown theatres gradually recovered from their fear and then began to laugh at it. And to make their positions additionally secure, the auditor-

ium of the New Theatre proved not only too large to permit of intimacy between audience and player, but acoustically defective. Temporarily eliminated as a dangerous competitor to New York's commercial playhouses, the New Theatre then floundered through its first season before a disappointed public, and left the dramatic dictators in their customary command of the financial field. And they, following the line of least resistance—which means taking no chances—adhered to the long-established practice of providing anything they felt would please.

WHO WILL GUIDE?

At no time in its history has the American stage needed such careful and conscientious guidance as now, and never was the moment riper for a concerted movement in the direction of artistic uplift, for while the excuses of the managers, that they dare not disregard the demands of the people, are partially justifiable, they are by no means wholly just.

Whenever art has progressed it has been through some sacrifice, and by degrees. To place the blame for the scarcity of enduring plays upon the shoulders of a public charged as unwilling to support them, and to a dearth of competent playwrights, is pure evasion, and to accuse the American people of intellectual deficiency is as silly as to attribute to them an inherent disin-

clination for the finer things in art. It may be that we have not attained the same intimacy with the best as have Europeans, but it is merely because we have not had the same opportunities.

Just so long as a purely mercenary system prevails among theatrical managers and producers this opportunity to become acquainted with the finer achievements in the drama must be deferred, for we cannot rise above the level of the rut in which the plays we are forced to patronize keep us. The average manager has no feeling for, or wish to consider, the welfare of his patrons beyond making them physically comfortable. All he wants, and what he insists on getting, is his patrons' money. Business economy, business thrift, and business foresight are the watchwords of the men who figure in the theatrical profession of America, and their standard of measurement is based on the American dollar.

With thirty-four theatres in Greater New York classified as "first-class," it is rarely possible during the height of the season to find in any of them a play of solid literary merit—well constructed technically, and lofty in theme. Trashy musical comedies, often replete with vulgarity; farces that flounder in the slang of the moment, and a modern play or two depicting some phase of life in crude fashion, make up the bulk of the offerings. There are one or two light comedies of no special value, imported for some so-called "star"; a morbid play that has had a run abroad, and a melodrama constructed to catch popular fancy.

THE SEASON IN NEW YORK

Nowadays, it is the exception to find a Broadway cast that is in any sense well balanced, and too often players of inferiority are pushed forward in roles of first importance for reasons that do not appear on the surface. The result, under such circumstances, is detrimental to the work of the efficient, for their efforts are invariably handicapped by those weak members of the company who cannot "play up" to requirements. A woman with a pretty face and an engaging personality, but with slight conception of the fitness of things dramatic,

will persist in smirking when she should smile, and in becoming agitated when repose is demanded.

During the past season there were given in New York one hundred and two new plays, twenty-six musical comedies, thirty-eight revivals of plays, four revivals of musical comedies and thirteen Shakespearean plays—the total exceeding the gross similar output of the previous dramatic year by twenty-seven. In their classification there were thirty-seven serious and sentimental dramas, twenty-six melodramas, ten romantic comedies, the same number of light comedies, three tragedies and sixteen farces, while of the new plays seventy-four were original, fifteen adaptations from foreign plays and thirteen dramatizations from novels or stories. Among the playwrights sixty-three were native Americans and thirty-nine foreigners, while the composers of the musical comedies numbered eighteen from this country and eight from others.

THE NEW THEATRE

In point of serious purpose, and definite aim, the New Theatre ranked all other playhouses, even though its executive directors failed to make the institution representative of the cause it was supposed to uphold. For no apparent good reason the American playwrights were given scant opportunity in the array of presentations, Edward Sheldon and Edward Knoblauch—the latter now a resident of London—being the only ones who had plays produced. It is too early to form an opinion as to the ultimate usefulness of our first "national theatre," but certainly justifiable criticism is invited by a policy that leaned too forcibly toward foreign plays and players. However, the difficulty of securing the services of American players bound by previous contract with other managements presents a plausible excuse for the few native members of the profession at the New Theatre, and should this condition be adjusted in future no fault need be found. With the exception of the Shakespeare plays, John Galsworthy's "Strife" and Maeterlinck's "Sister Beatrice," nothing introduced conformed to the standard and



William Pruett, Josephine Jacoby, Andrew Mack, Fritz Scheff, Jefferson d'Angelis and Christie MacDonald in "The Mikado" at the Casino Theatre.

nounced, and with "The Winter's Tale" the triumph of the season, in every detail, was achieved.

"Twelfth Night" and the "School for Scandal" were beautifully mounted, but inequality in the personnel of the players interfered with strong and perfectly rounded performances. Edward Sheldon's "The Nigger" presented a daring, original story, but its repulsiveness injured its chances for permanent success, although it revealed a direct style of dramatic handling and a writer's gift far beyond the ordinary. So small a play in texture as "The Cottage in the Air," by Edward Knoblauch, was lost in the vastness of the New Theatre's auditorium, though even in a smaller playhouse its effectiveness would not have been noteworthy. "Antony and Cleopatra," which was the dedicatory play, was better suited to the requirements of the house, but neither Julia Marlowe nor E. H. Sothern rose to the requirements of the rôles they played, which was also true of others in the long cast. Then, too, the mechanical difficulties back of the footlights interfered seriously with the progress of the massive production.

The talkative comedy, "Don," by Rudolf Besier, proved capitally entertaining, but this was exactly the reverse with "Liz, the Mother," presented with it. Both "The Witch," in which Bertha Kalich played, and "A Son of the People," used as a "filler," with John Mason in the foremost rôle, touched the mark of special distinction, and the same was true of Ibsen's "Brand"—a tiresome, abstruse affair which should never have been given. And the final play of the season—"Beethoven"—little more than a series of tableaux, descended to the level of the commonplace.

THERE MUST BE RADICAL CHANGES

This record must stand pre-eminently as an energetic achievement, for fourteen productions in less than double the number of weeks indicates exceptional effort, even in an organization as large and well equipped as was this one, and setting aside the more serious error of "foreign" policy, the mistakes due to an initial season are the chief ones to be charged to the New Theatre management. With the acoustics in good working order next year (and the architectural changes are expected to bring this about), we may rely upon a greater sympathy between the company and the audiences, which is sure to make for artistic improvement, but if this institution is to take the position of the Comedie Francaise in molding the taste of the public, certain other radical changes must ensue. The first absolutely requires that recognized American playwrights shall receive unstinted encouragement to contribute to the repertory of each year, and the second demands the elimination of the atmosphere of coldness which surrounds the whole institution.

With notable exceptions the average audience at most of the last season New Theatre performances were lamentably small, and on few occasions were the gatherings representative of the people. No superlative success can be attained, regardless of endowed financial support, without hearty, constant attendance by the classes which patronize the leading theatres of the city.

SOME OF THE SUCCESSES

In the downtown playhouses there were many new offerings, but nothing that stood clearly revealed as in any way exceptional. Among the notable successes in point of popularity was Clyde Fitch's posthumous melodrama, "The City," which is a gripping, forceful story of the dangers of city life. Despite the unpleasant taste it leaves in the mind, there is no denying its rugged strength and truthfulness, and Tully Marshall, as the degenerate half-brother, scored one of the decisive playing "hits" of the season. Although by no means an equal favorite with the public, August Thomas' "The Harvest Moon" was also an exemplary skill—a weak third act, detached from the natural progress of the story, being its weakest link.

In "The Fortune Hunter," by Winchell Smith, New York found a whole-hearted, human comedy that was many-sided enough to satisfy nearly any theatre-goer, and incidentally John Barrymore was given his best opportunity in the rôle of star, to

which he rose to the fullest extent. Another sterling production that ran many weeks was "The Passing of the Third Floor Back," a symbolical play which deserved its success despite its crudity of construction, but much of the vogue it attained was due to the artistry of Forbes Robertson, whose impersonation of *The Passer-By* marked a standard difficult to reach. "The Lily," an adaptation from the French of Pierre Wolff and Gaston Leroux, was mounted in David Belasco's customary lavish style, and played by a strong organization headed by Nance O'Neill, whose right to that position she easily demonstrated.

Arthur Pinero's "Mid-Channel," a morbid play of a cer-

tain undesirable phase of English society, was technically the best-made work of the season, and Ethel Barrymore made her first appearance in a rôle demanding a higher and more varying degree of skill than she has yet been called upon to show. Indeed it is a pity that the author had not chosen a more palatable subject. "Herod," Stephen Phillips' tragic play, was one of the fine exemplifications of managerial courage, and its poetic quality and pictorial munificence were combined into forming something of artistic importance. Perhaps William Faversham did not do the fullest justice to the title rôle, and Julie Opp was not all that could have been desired, but such undertakings deserve encouragement and support.

Rachel Crothers failed to secure continued support of her play, "A Man's World," but it was none the less important, and was directed toward a problem justifying its production. "Arsene Lupin," a melodramatic detective-thief play of small worth, caught the playgoers' approval, though it was by no means as meritorious a production as many others which did not "go." And another of the same type, although different in construction, was "Alias Jimmy Valentine," dramatized by Paul Armstrong from a short story by O. Henry.

OTHER NOTABLE PLAYS

Far-fetched though "Madame X" turned out, its thrills and pathos ensured an immediate public response, and with Dorothy Donnelly doing the best work of her career there was little to be asked for in the melodramatic line that was not forthcoming. The emotional drama, "The Awakening of Helena Ritchie," was also sufficiently appealing to attract unusual attention, and Margaret Anglin and an excellent company did their full part in its presentation. A play with a fine ideal that was not thoroughly well exploited was "The Melting Pot"—Israel Zangwill's drama—which undertook to symbolize America as a crucible in which oppressed foreigners might be fashioned into fine citizenship, and Walker Whiteside was a strong figure in the lead-

ing character of a Russian. Porter Emerson Browne's "The Spendthrift" justified production, and though too epigrammatic and illogical at the end managed to touch success.

Among the successful comedies and farces were "Seven Days," by Mary Roberts Rinehart and Avery Hopwood; "The Lottery Man," by Rida Johnson Young; "Is Matrimony a Failure?" adapted from the German by Blumenthal and Kadelburg by Leo Ditrichstein, and admirably interpreted by one of the Belasco companies; Francis Wilson's "The Bachelor's Baby"; "The Inferior Sex," in which Maxine Elliott scored decisively; William Somerset Maugham's "Penelope," with

with Marie Tempest, E. H. Huntley and Graham Browne bearing off the chief honors, and "Jim the Penman"—the former the better acted. Musical comedy and musical extravaganza, as usual, was liberally presented, but there were a few worthy specimens. "The Chocolate Soldier," "The Dollar Princess," "The Arcadians" and "The Belle of Brittany" were easily the best, intrinsically, although Sam Bernard managed to hold up "The Girl and the Wizard" for a considerable time, and Fred Stone, of Montgomery and Stone, did a like service for the very ordinary workmanship of George Ade and Gustav Luders in "The Old Town." "A Yankee Girl" secured the major portion of its popularity because Blanche Ring headed the cast, and De Wolf Hopper labored strenuously in "A Matinee Idol," which was decidedly ordinary.

"The Jolly Bachelors," by Glen MacDonald and Raymond Hubbard—a thorough musical extravaganza—proved snappy and entertaining, with Nora Bayes the featured individual in a lengthy cast. "Tillie's Nightmare," belonging to the same variety of production, was quite as popular, with Marie Dressler in the principal rôle, and present indications point to an all-summer run. "The Mikado," just revived with an "all-star" cast, furnished a comparison, which shows none of our present-day light musical affairs in any way equal to the "old-timers."

WHAT THE FUTURE HOLDS A QUESTION

Pre-eminent among the stars from the other side who appeared in New York were Forbes Robertson, Sir Charles Wyndham and Mary Moore—the latter giving us the delightful comedy, "The Mollusc"—Marietta Olly, Hedwig Reicher, Laurence Irving, Mabel Hackney and Marie Tempest, a list more than ordinarily small. From a financial standpoint, the season is reported as having been unsatisfactory, due in part to the building of seven additional playhouses, including the stunning New Theatre. Just where the "building" craze is to end no one knows, for there is promise of several more new edifices for the coming year. The latest real estate transaction in theatrical circles was a six million deal, in which the Shuberts participated, and which includes the site of the Herald Square property and all of the block surrounding the structure that is shortly to be torn down. Precisely what is in store for us in the future is wholly problematical.

"THE MIKADO"

ONE of the finest productions of the season, scenically, was the recent revival of "The Mikado" at the Casino, and it was all the most captious could desire. Unfortunately the shortcomings of some members of the "all-star" cast seriously interfered with the interpretation of Sir Arthur Sullivan's music, and prevented the fullest justice being done to Mr. Gilbert's characters.

Fritzi Scheff, as Yum-Yum, Andrew Mack, in the rôle of Nanki-Poo, and Josephine Jacoby, to whom the part of Katisha was assigned, failed to catch the spirit of what it was intended they should convey, and proved vocally unequal to their tasks.

Mr. Mack was given to unconscious use of an Irish brogue at odd times, and his singing spoiled every measure of the delightful music falling to his share. Indeed it is puzzling to try to figure out the reason for his selection, for his voice has long since lost its musical quality. Miss Jacoby, of erstwhile Metropolitan Opera Company fame, strode majestically about the stage in grand-opera manner, and oversang unparadonably.

Christie MacDonald, however, was graceful, attractive and altogether pleasing as Pitti-Sing, and her singing was in good taste throughout. With Arthur Cunningham, who has a melodious baritone that fitted the requirements of the music admirably, she sustained the singing honors of the opera. William Pruette made a satisfactory Poo-Bah, even if a trifle ponderous, and Jefferson De Angelis appeared to please the majority of the audience, although his methods were too boisterous for a rôle demanding finesse and some other qualities that are not a part of this comedian's equipment.



Mlle. Mizzi Hajos in "The Barnyard Romeo" at the American Roof Garden.

Marie Tempest in the leading rôle; "Inconstant George," with John Drew; "A Lucky Star," with William Collier; "Mrs. Dot," another Maugham comedy, in which Billie Burke played, and a reconstructed vaudeville piece called "Billy."

Classic drama was well taken care of at the Academy of Music by E. H. Sothern and Julia Marlowe, the customary Shakespeare plays they have always given receiving the addition of "As You Like It." Besides, the Ben Greet Players were seen in several English classics, but they were only moderately well handled. Mme. Nazimova made her reappearance at her own theatre in Ibsen's sombre "Little Eyolf," and Mrs. Fiske tried "Pillars of Society," "Tae Green Cockatoo" and "Hamlet."

SOME FORCED PRODUCTIONS

Plays which attained a moderate "forced" recognition were "Israel," by Henri Bernstein—author of "The Thief"—and "Samson" and "Your Humble Servant," the joint product of Booth Tarkington and Harry Leon Wilson, with Otis Skinner. Rupert Hughes' "The Bridge," a drama of industrial life, was quickly shelved after its premier at the Majestic Theatre, and "The Next of Kin," by Charles Klein, and Kellett Chambers' comedy, "An American Widow," went by the same path. Eugene Breiux' "The Three Daughters of Monsieur Dumont," "The Call of the Cricket," written by Edward Peple, and William J. Locke's dramatization of "Septimus," in which George Arliss was starred, faded from view soon after being shown. Eugene Walter's "Just a Wife," with Charlotte Walker struggling in the leading character, not only failed to qualify with New York audiences, but fell below the workmanship exhibited by the author in his "Paid in Full" and "The Easiest Way." Of out-and-out failures there were too many to attempt enumeration. They flashed on the dramatic horizon at frequent intervals, and then dropped from sight.

The two revivals of importance outside the purely classic drama were "Caste,"



Coat of gray ribbed silk with half belt



A striped flannel model



Who looks for great change in the fashions of this summer will most certainly look in vain. Newer effects in weaves, patterns and colors of fabrics there are, of course, and here and there one may see some little novelty of finish, but save for what may be called the revivals of old styles, the general character of masculine dress is as it has been for years past. Indeed we could hardly expect it to be otherwise, since in spite of the reign of individuality, and the wide latitude permitted in the exercise of it, the cardinal rules of good form hold as firmly as ever, and there is, among conversative men at least, the same disinclination to break away from well-established conventions.

On the other hand, notwithstanding the more than commonly low temperature of May and June, the assortment of light-weight materials for lounge suits seems to be rather greater than usual, and, let us hope, presages a better general appreciation of our real hot-weather requirements than the average man has given evidence of in recent years. While making every provision for the rigorous winters of a large section of our country in the way of fur overcoats, ulsters, knit mufflers, heavy underclothes, etc., we have never dressed really sensibly during our summer months, especially in town, and have put up with much unnecessary discomfort in consequence. True that we had the absurd "men's shirtwaist" agitation of some ten or twelve years ago, and the waistcoatless period for several seasons thereafter, but since the days of the striped flannel suit and blazer, for the most part we have looked to blue serge and gray worsted fabrics of one kind or another to take us through our "hot spells," and even since the coming of the pongee, silk and linen and thin mohair suits they have been rather a narrow than a broadly popular fashion.

However, as has been predicted in this department for more than twelve months past that it would be, the revival of the light flannel suit and striped blazer for country wear is surely at hand, and they can hardly fail to have a decided effect on the general character of summer dress. In fact from present indications there bids fair to be a brighter, lighter tone in the clothes and haberdashery than we have seen for many years, and this despite the mourning shade that has spread over England, and that might perhaps be expected to be reflected—if such a shade can be said to reflect—to a certain extent here.

SUMMER SUITS

On this page are shown two photographs of summer coats, of which trousers may be had to match, that give an idea of the kind of thing the tailors and good class shops are displaying, and although it is to be expected that they will be very largely confined to out-of-town wear, among the silk and linen and mohair materials there are darker toned effects of more suitable shade for business and city dress, yet quite as light in weight. As may be seen, one of those illustrated is a white flannel with very narrow stripes, or lines, of dark blue, made double-breasted, with fairly long (though not extreme) lapels and simple

pocket and sleeve finish, while the other is a single-breasted, round-corner front and belt-effect back style of gray ribbed silk—an exceedingly fine ribbed fabric that is newer than the pongee and other silk stuffs, and extremely smart in appearance. Personally, I prefer the plain back to that of this semi-Norfolk kind for general use, but whatever the exact detail of make or finish, it can readily be imagined how light and cool such a material is, and how well the bright-colored neckties, or on the other hand the rich, dark shades of silk, go with it. I have said "whatever the detail of make or finish," but by the words I do not mean to imply that one style is as good as another. Certainly the cut of such coats should be fairly loose and easy, and, in my opinion at least, they should be perfectly simple.

AN AWFUL EXAMPLE

A few days ago—it is perhaps hardly necessary to state on what "style" of man—I saw a pair of gray striped flannel trousers (the coat was of the same fabric) with the "turn-ups" at the bottom cut wide on the outer part of leg, and narrow on the inner, and trimmed with a diagonal row of small buttons, and the thing is worthy of note as instancing to what absurdity the fancy finish business has been carried. The cuff on sleeve, the odd pocket, the unusual button—every attempt at novelty or distinctiveness of such a kind—is played out and done with so far as men of good taste are concerned, and the plainer a lounge suit for general wear—I may exclude special sporting clothes here, though they should never be merely fancy—is made, the better.

FLANNEL AND PONGEE

White flannel—the plain white I mean—has been in decided vogue for a number of seasons past, and for those who are in mourning should, I think, be considered entirely proper. Absence of color is really the distinguishing feature of mourning dress, and aside from its correctness as such, there are few more stylish effects than the combination of black and white that can be had with a white flannel suit, black necktie, black belt, black hose and patent leather shoes. And this is not entirely a negligée form of costume, but one perfectly correct for garden parties, country house receptions, etc., in warm weather. Very thin black serge is a good material, when one feels that a dark suit is necessary, and one of the lightest possible suits is that of black nun's cloth, made with "skeleton" lining and patched pockets. Perhaps the greatest objection to the pongee and other thin silk suits is their flimsiness, for perfect "set" and "hang" is almost impossible in such fabrics, but if the cut is quite full, so that there is no suggestion of drawing anywhere, the lack of stiffness is not noticeable. White flannel, black and dark gray mohair and fine white or black serge are also somewhat used for summer dinner coats, and in any of these cases the leaving of the lapels unfaced is rather to be advised.

The WELL-DRESSED MAN

On the Fashions of Summer—Silk Woven and Flannel Suits—Waistcoats, Shirts and Neckties—Handkerchiefs, Gloves and Hat Bands—The Season's Bathing Suits

WAISTCOATS, SHIRTS AND HABERDASHERY

The wearing, or the not wearing, of waistcoats in summer is more a matter of taste than of fashion, and in them I have noticed nothing especially new or distinctive. As is the case with coats, so many variations have been tried on lapel shapes, pocket flaps, etc., that it seems to me the simple designs are the best style, and in the way of materials one may have nearly anything that

edge and pocket binding of dark green and the newer style of buttons.

BATHING SUITS

If there may be said to be anything all new in the bathing shirts of this year it is the lower cut neck opening, but one does not see so many of the very heavy woolen and knit suits as in past seasons and for actual swimming the lightest worsteds are undoubtedly the better. The illustration, which shows a gray wool with dark green and white bands, will give a general idea of the styles displayed at the smart shops, and the choice is absolutely one of personal taste, except that bright colors, or striped shirts, are greatly to be recommended.

The heavy, white flannel blazer or wool coat, with large buttons, is now so familiar to everyone that it hardly needs description, yet its excellence for bathing is not as widely appreciated as it should be. At many of the seaside places the bathing houses are some distance from the water, or one dresses in one's room, if the house be near the ocean, and not only is such a coat of use then, but it is of service when sitting about the beach between dips, when it protects one from wind and from the discomfort of sunburn. From the point of view of propriety the objection that it suggests the bath tub is hardly a good one for these robes, which may now be had at all the good shops, and in no way like the ordinary bathing robe.

How.



Some examples of summer hosiery

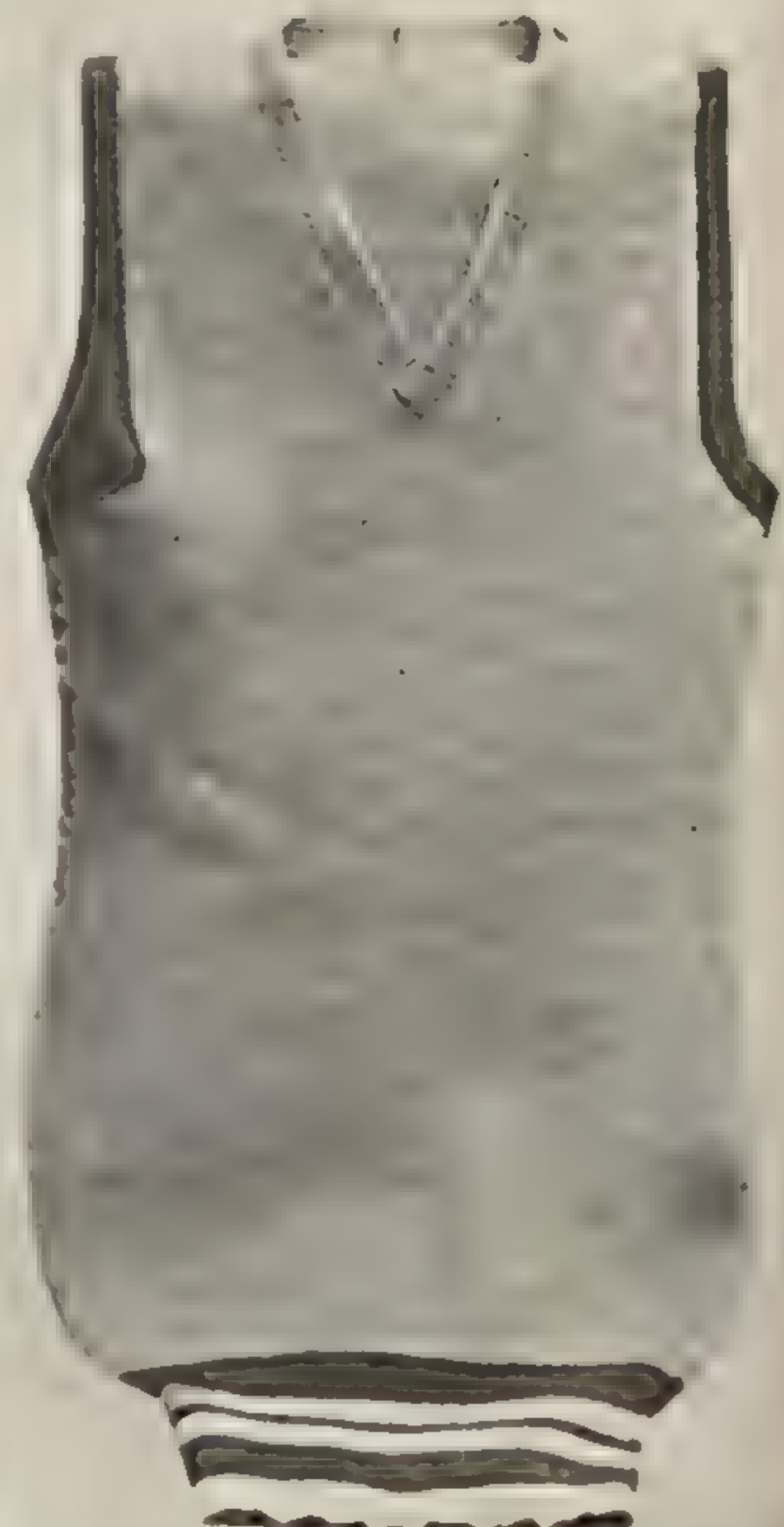


Waistcoat of white angora with dark green binding

is intrinsically good looking and suitable for the coat and trousers it is to be worn with. Nor, for all that there are so many extremely attractive shirtings, especially among the silk, crêpe and fine silk striped flannel fabrics, is there anything that can be described as unqualifiedly new. Delicate shades, even in pale greens and yellows, are shown at some of the fashionable shops, but in the matter of plaits or tucks or turned-back cuffs there is little chance left for novelty. Indeed the detached collar of the same shade and pattern as the shirt stuff is no longer particularly distinctive, though still far from being a general fashion.

In neckties there is probably more of striking effect than in anything else—though the colored silk belts, in plain tones and stripes, for distinct outing wear, are noticeable—and some of the smart shops have been showing designs that are positively startling—some with great blotches of purple outlined with red or green, and many yellows, violets and reds, in straight, graduated and flowing-end four-in-hand shapes. To attempt descriptions of them would be labor lost, so far as its value in giving any idea of the great diversity of color and design is concerned, and to a lesser extent the same might be said of the hat bands of this year, for in this case one must stick to the stripe pattern.

For the white and light suits and white shoes the good shops are showing white and gray silk hose, either plain or with clocks in color, like those herewith illustrated, as well as dark greens, reds, etc.; in gloves there are the washable chamois and light kids, and in light sweaters and worsted garments one may find here and there a distinctive thing, such as the white angora rib effect golf waistcoat, of which a photograph is shown, and which has an



One of this season's bathing suits



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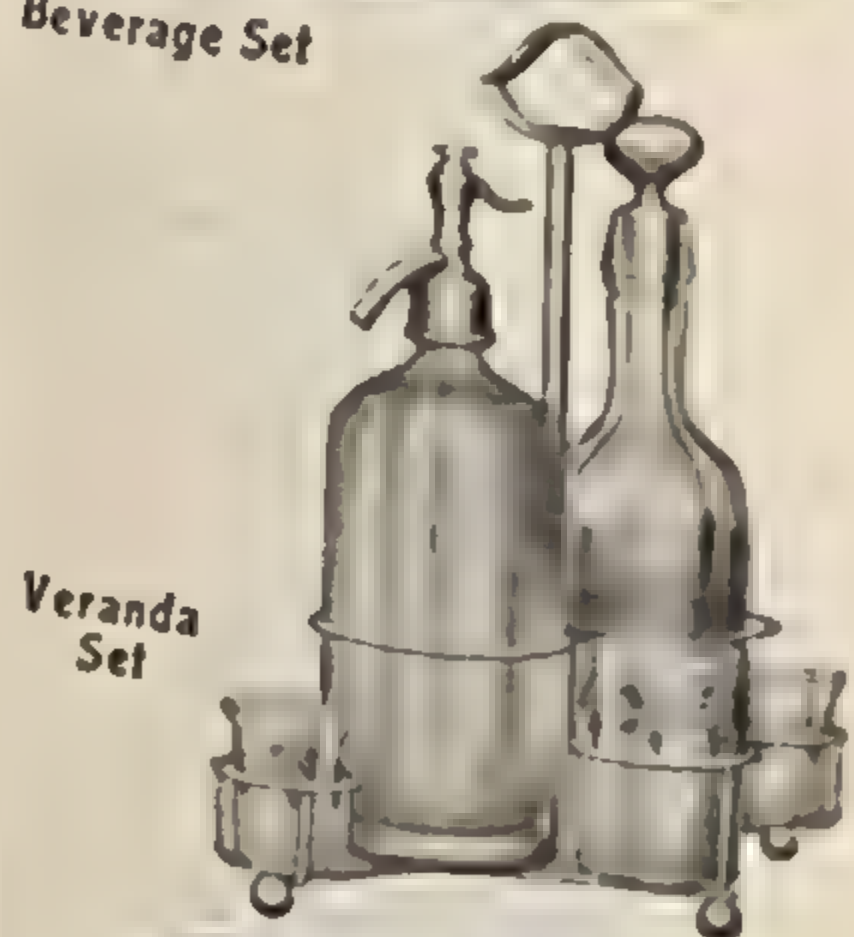
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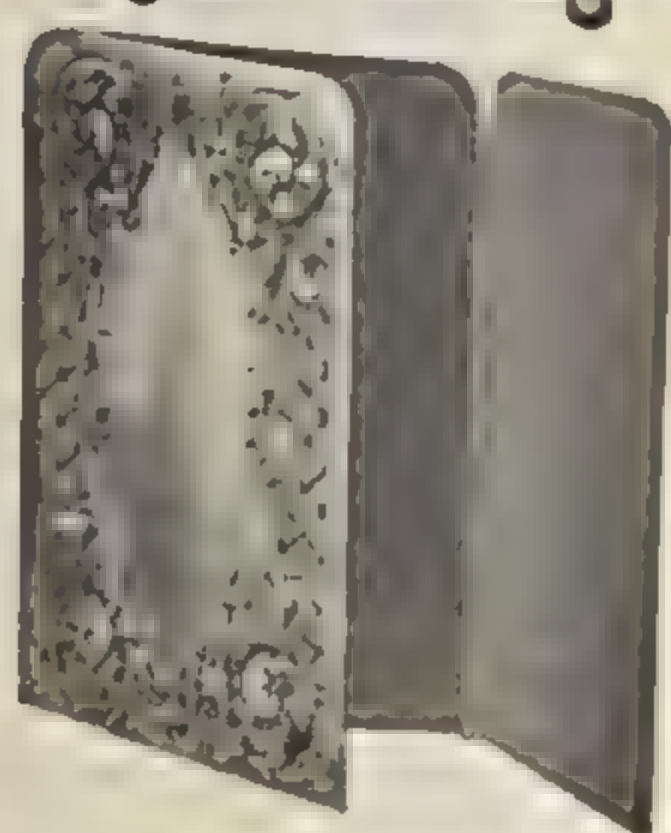
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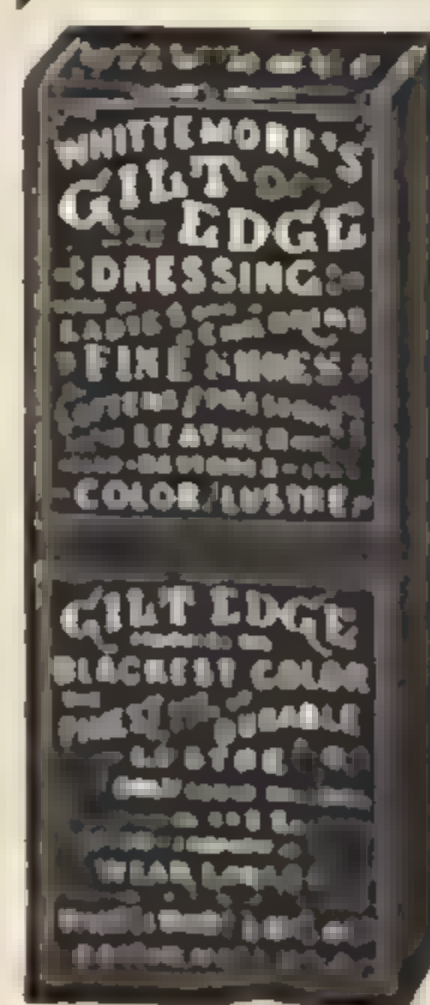
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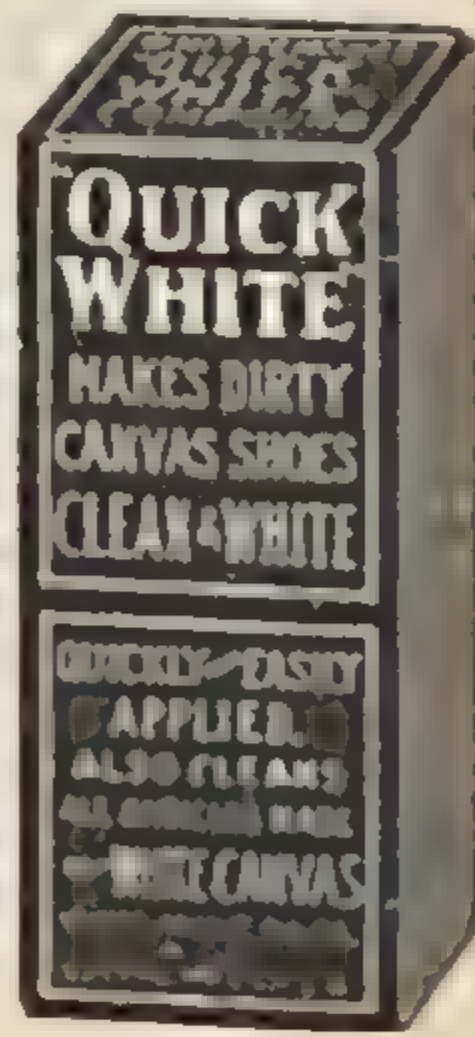
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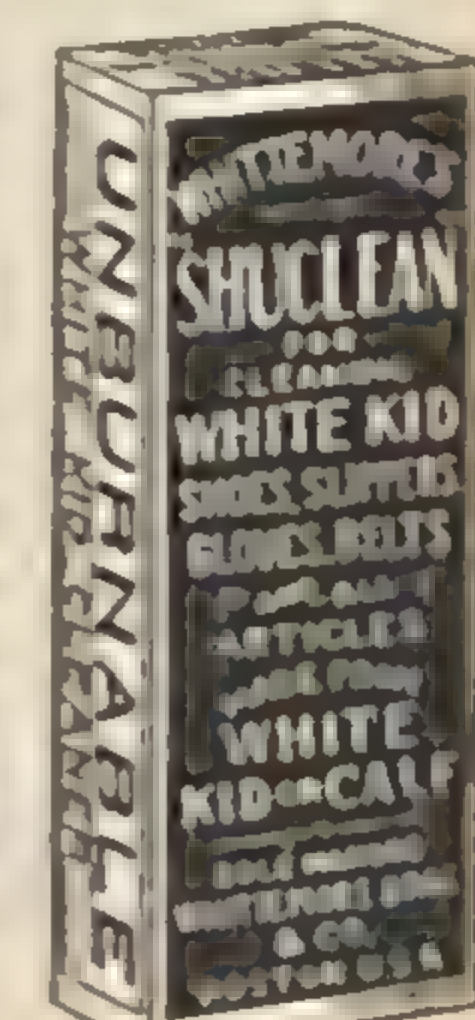
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NEW STYLES OF APRONS

Whatever economizes laundering and proves, at the same time, smart and practical, is desirable for the summer attire of children; for the season exacts the utmost ingenuity of the juvenile outfitters towards this end, and also taxes the talents of a host of fond mothers who find their greatest joy in fashioning clothes for their little people; their object being to insure actual comfort with the greatest scope for neatness.

The younger children—those little girls, at least, who have advanced beyond the rompers period—have now passed into the apron and sun-bonnet grade, for the time being, and one sees them everywhere, at their suburban and country homes, wearing quaint little full-crowned sun-bonnets for protection against freckles, and garbed in high-necked all-over aprons, as pretty as dresses, over their white frocks. One model made of pink linene, which fastened high at the back, and covered the dress entirely, was only to be distinguished as an apron by the two envelope-shaped pockets set on in front, trimmed with narrow Torchon lace. There was a flat collar, similarly finished, as also were the narrow bands of the Bishop sleeves.

FOR PLAYING IN THE SUN

In sun-bonnets, one sees the greatest variety worn by young girls, for running about on the sunny lawns or playing in the woods. Those of pink-and-white zephyr, or of blue-and-white striped dimity, are charming to look at, but their fussy frills are difficult to launder, and therefore one of white piqué is preferable, with detachable crown,

Play Frocks of Simple Design—Aprons and Sun-Bonnets—Khaki and Linen Suits for Half-Grown Boys—A New Idea for the Babies in the Summer-Time



Simple dress of white piqué made in kimono effect

curtain and strings all in one piece. The brim portion is embroidered in solid work on the stiff part, with rosebuds, and the full crown is attached by small buttons in the usual style. Another, made of rosebud figured lawn, resembles a Normandy cap, and has a piece of the lawn turned back from the face and edged with Valenciennes lace. The crown is given the old-fashioned "mob" effect, in another style, made of stitched blue chambray.

SIMPLE AND PRACTICAL STYLES

In play frocks, the utmost simplicity makes for practicability, and the little kimono slips that fasten down the left side are easily made and laundered; withstanding any loss of color in the tub and furnishing a desirable appearance of smart negligée. One, worn by a child of five

years, was made of Saxe blue linen, trimmed with bands of blue-and-white striped galatea, set on the round neck, short sleeves and belt. The fly closing was on the left side, the only but-

tons visible being those set on ornamentally. A guimpe may be worn, if preferred, and a belt of white varnished leather substituted for that of galatea.

This same kimono idea was differently developed in a little morning dress that I spied that same day, worn by a tiny maiden of six summers. Tan linen combined with brown and trimmed with large white pearl buttons made up the sum of its being; but the square-necked Japanese blouse gathered into a brown linen belt that stopped with a button each side of the front, and the scant circular skirt that had a double strip of pointed trimming on the right side, contributed plenty of style to the ensemble despite its extreme simplicity.

Still another example of this kimono effect for children was shown in a charmingly simple little white piqué dress for a tiny tot. The shoulder seams of the yoke were extended down to the elbow and finished with scalloping; the closing being made here and under the arms by means of small crocheted buttons in the scallops. Back and front were exactly alike, the middle fullness of a box-plait being adjusted to the short scalloped yoke with buttons and the round neck being finished with scalloping. This little piqué frock offered no problems to the ironer, and that is the successful feature of any piqué dress. In écarlin with white scalloping, or in soft chamois yellow with dark-blue embroidery, this same style would be appropriate for girls a bit older, worn with a patent leather belt. A Panama hat trimmed with a soft brown silk scarf, matching the color of the shoes, would harmonize nicely.

THE KIMONO SHOULDER IN COATS

An effective application of the kimono shoulder to a child's outside garment was shown in a coat for cool days made of dull blue cachemire de soie, braided in blue or bands of tan color. The collarless coat was fastened across with the soutache bands on the left side, and was cut away sharply below the belt of varnished leather. Bands of the braiding encircled the upper arm and the wrist. The little one's hat of dull-blue straw was trimmed with a self-colored scarf, and with straw pompons of a lighter shade.



Blue cachemire de soie coat; the bands of tan are soutached in blue



Of tan and brown linen trimmed with large white pearl buttons



Play frock of blue linen with bands of blue and white galatea

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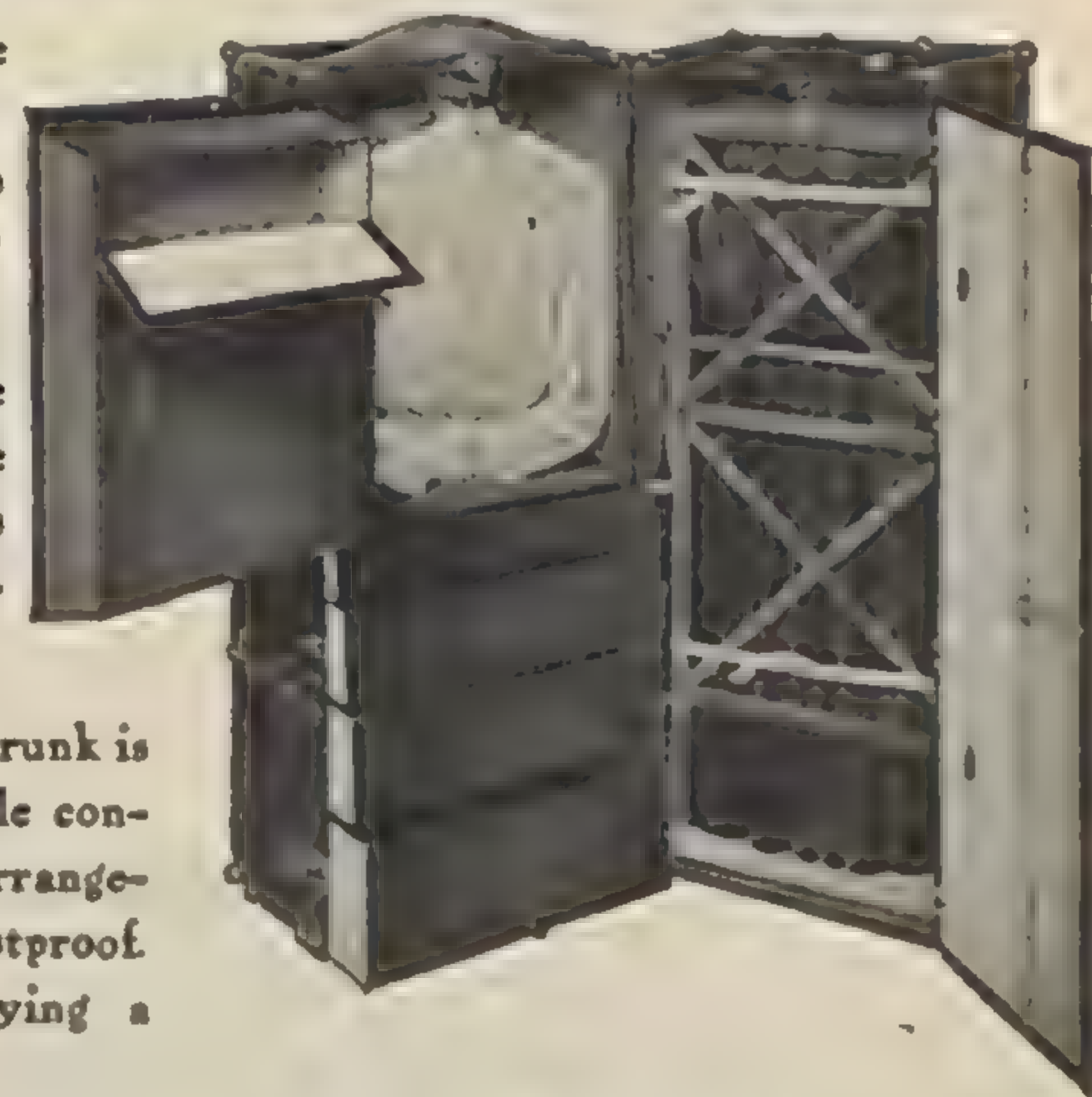
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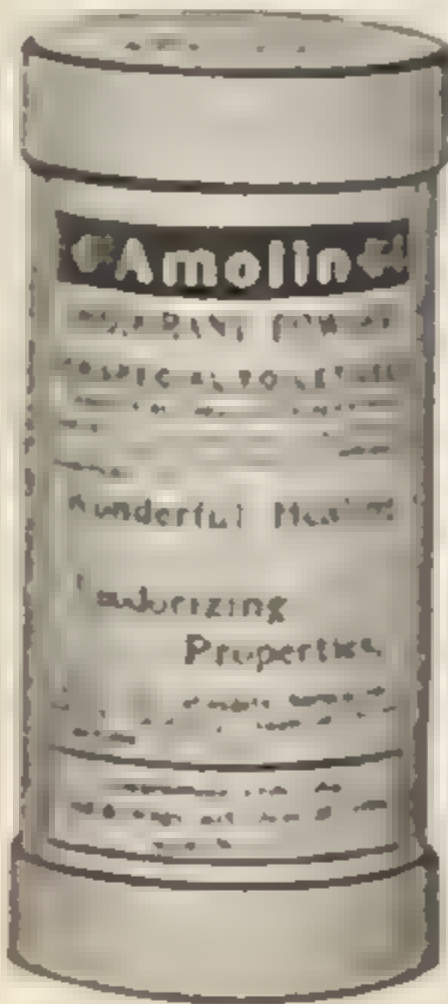
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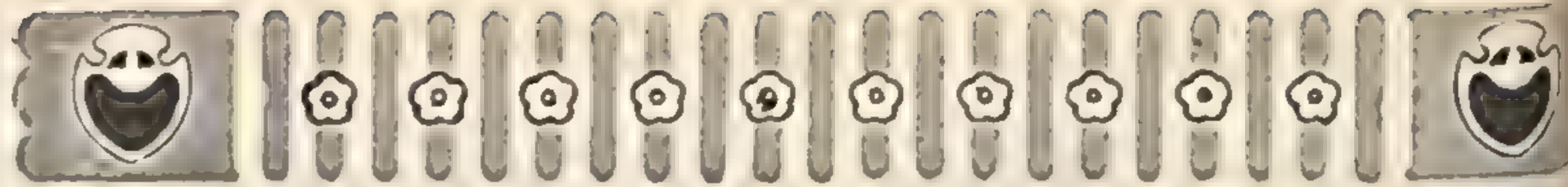
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WHAT THEY REAL

IN CLOSED TERRITORY. By EDGAR BEECHER BRONSON, AUTHOR OF "REMINISCENCES OF A RANCHMAN," ETC. WITH NEARLY 100 ILLUSTRATIONS FROM PHOTOGRAPHS BY THE AUTHOR. CHICAGO: A. C. McCLURG & Co. \$1.75 NET.

MR. BRONSON has visited part of the country over which Mr. Roosevelt has been shooting, and has perhaps had as guides and helpers some of the very men who afterward accompanied the ex-President. The Closed Territory is British East Africa, a region of 400,000 square miles, with a population of about 4,000,000 blacks. It is thus about one and a half times as large as Texas, and quite as thickly peopled as that State, with the population more evenly distributed. Mr. Bronson wrought great havoc with the beasts of this region, fetching home as trophies the heads and skins of scores upon scores of lions, elephants, rhinos, various creatures of the deer kind and others. Indeed, it is difficult not to revolt at the wholesale destruction of which he tells, and one cannot but hope that the tendency of hunters in future may be to destroy the noxious creatures and spare such animals as the zebra and the giraffe.

The author writes without the pretence of literary style, but with vigor, humor, and most of the time, with sufficient simplicity and directness. He has pretty definite opinions, one of which seems to be that Central Africa is not easily to be turned into white man's country. He accepts without compunction the current white man's view that the native African can be made industrious by no more merciful means than the application of the rawhide whip. Upon this point he is in agreement with a South African multi-millionaire who has obtained a title by posing as the friend of mankind. Mr. Bronson expects no title, and assumes no pose.

It is an interesting story that the author has to tell, and his photographs, especially those of groups and of individual natives, are extremely interesting. The best types of negro shown in his pictures are impressive examples of manhood, distinguished for grace and strength. His Kikuyu Warrior is especially graceful, and his Wakamba Warrior is a man of singular distinction. Mr. Bronson himself is surely a person of small vanity, for he appears again and again in these pictures like a figure out of comic opera.

MANY GODS. By KALE YOUNG RICE. DOUBLEDAY, PAGE & Co., \$1.25 NET.

Mr. Rice has put into this volume of lyrics his impressions of many lands and peoples—Japan, the East Indies, Egypt, a little of our own West, and much of the great sea. In some respects the opening poem is the best of the volume; certainly there are few more imaginative lines in any of the poems than:

"Where ships sail on forever to no shore,
Where Time gives Immortality the helm."

Most readers will find the Japanese poems a little baffling by reason of the poet's rather free use of Japanese phrases. "Typhoon" has excellent lines, though "Gone mad immeasurably" is certainly not one of them. "Penang" dimly suggests the influence of Kipling, and "Kinchinjunga" seems unquestionably inspired by Coleridge's "Hymn Before Sunrise in the Valley of Chamouni," which Coleridge in part borrowed from an obscure German poet, though the borrower gave more than he took. The occurrence of the word "hierarch" in Mr. Rice's apostrophe to the Asian peak seems without doubt an echo of Coleridge's address to Mont Blanc in the above mentioned hymn. Mr. Rice's poems on Egyptian subjects are especially happy, and of these perhaps the happiest is "From a Felucca." The "Shrine of Shines" will infallibly suggest to many readers Shelley's poem on "Ozymandias, King of Kings." "Old Age" is imaginative, especially in all its parts. "Consolations" is an excellent poem, and the idea of sleep as God's overflowing tidal will has a touch of genuine sublimity. "Vis Ultima" again seems an echo, this time of a much quoted poem by Henley.

There are some marked peculiarities of

rhyme in these poems. Perhaps a Keatsian may be pardoned for rhyming "Gautama," but there is no latitude where "Mecca" and "echo" properly rhyme, and who shall defend the rhyming of "twilight" and "beside it"? "Twilight" might serve in such a rhyme, and a poet would be justified in coining the word, if no poet has already done so, but the sense of Mr. Rice's line does not admit of the adjective.

INDOOR GARDENING. By EBEN E. REXFORD. WITH THIRTY-THREE ILLUSTRATIONS. PHILADELPHIA: J. B. LIPPINCOTT COMPANY, \$1.50.

In an agreeably frank and unpretentious preface Mr. Rexford tells us that his book is not that of a professional plant grower, but of a successful amateur who would help those who have been less successful perhaps have not attempted the cultivation of house plants. From this text he treats his subject in thirty-three short chapters pretty completely covering all essential matters of interest to the amateur. You may learn here of soil and fertilizers, watering, pruning, spraying, of what plants are suited to the conditions special to particular houses, of window gardens and verandah boxes, of decorative plants, bulbs for forcing, of implements and ornaments. Mr. Rexford's style is simple and unadorned. He does not gush; he wastes no space in descriptive rhapsodies. In fact he goes directly at his subject in its several aspects, and tells the anxious amateur what he needs to know. From the earlier chapters of the book one may learn sound methods of dealing with house plants in general. Later chapters treat of begonias, fuchsias, geraniums, roses, palms, ferns, azalea, climbers, and several other plants suitable for indoor culture. The closing chapters give miscellaneous hints in brief paragraphs. The illustrations are well photographed and carefully reproduced pictures of plants, singly and in groups. Few of these pictures are really interesting, and it is questionable whether they add material to the practical value of the book, though they have a decorative quality that no doubt will aid in the sale of a volume that needs to be known to make its way upon its intrinsic merits.

THE ART OF LIVING, AND OTHER ADDRESSES TO GIRLS. By LOUISE CREIGHTON. LONGMANS, GREEN & Co. \$1. GIRL AND WOMAN: A BOOK FOR MOTHERS AND DAUGHTERS. By CAROLINE WORMLEY LATIMER, M.A., FORMERLY INSTRUCTOR IN BIOLOGY WOMAN'S COLLEGE, BALTIMORE. WITH AN INTRODUCTION BY HOWARD A. KELLY, M.D., PROFESSOR OF GYNECOLOGICAL SURGERY, JOHNS HOPKINS UNIVERSITY. APPLETON & Co. \$2 NET.

These two books, if carefully read and kept at hand for reference, ought to be far toward setting and keeping girls on the right road intellectually, morally, and physically. The daughter of Bishop Creighton, the English historian, writes with the ease, grace and beautiful natural simplicity of a cultivated woman accustomed to the society of refined and scholarly persons. At the same time she is broad, almost democratic in her sympathies. She realizes the hollowness of mere social success, she has idealistic hopes for the future of the race upon this planet, but she has no regard for political fads and social panaceas. The subjects she urges upon girls are wise considerations as to the use of time and money, the training of the mind, the love of beauty, purpose in life, courtship and marriage and home life in relation to the higher education of women. Incidentally she pays a high compliment to American girls because of their thoughtful consideration for older folk. All these subjects are discussed with a transparent clearness, an exquisite taste, and a discriminating wisdom. The book is absolutely free from dogmatism, from snobbishness, from pietistic cant, and from end to end it is as sweet, as clean, and wholesome as a mountain breeze blowing through miles of uncontaminated pine forest.

Dr. Latimer's book is a thoroughly practical and helpful discussion of the period that we call girlhood, and to read and master it will in some measure mitigate

for any moderately sensible girl the condition that Robert Louis Stevenson has described as "the disease of being sixteen." Of course Stevenson indicated by this phrase the mental attitude that mature persons who forget their own youth are apt to find almost unendurable in girls. It is not primarily these things that Dr. Latimer's book is specially aimed at, but she offers in physical matters help that may react favorably upon mental attitudes. Indeed, one important chapter discusses most intelligently and helpfully "Mental Disturbances of Girlhood," and the next "Moral Disturbances of Girlhood." Then come perfectly clear and sufficiently full expositions of the physical changes and conditions belonging to girlhood, advice as to hygiene, and chapters on daily life at and after leaving school. The closing chapter deals with "Minor Ailments," and the chapter on school life discusses with great good sense the relations of girls and boys as such relations are commonly seen in the simpler though not the cruder social life of this country. Some of Dr. Latimer's advice as to bathing is a little at variance with the views of many respectable authorities, but it is not given axiomatically. The book is wise and temperate in every part. Not its least valuable pages are those included in Dr. Kelly's admirable introduction. It is questionable whether a better book upon the general subject covered by Dr. Latimer has appeared in the present generation.

LITERARY CHAT

PROFESSOR SHAILER MATH- EWS of the University of Chicago issues through the Macmillans a volume intended in some sort as a companion piece to his recent work, "The Church and the Changing Order." The new book, entitled "The Gospel and the Modern Man," is concerned mainly not with social questions, but with Christian thought as it is affected by modern knowledge and modern criticism.

An interesting reprint announced by the Scribners in the series of Original Narratives of Early American History, is Captain Edward Johnson's old book quaintly entitled "The Wonder-Working Providence of Sion's Savior in New England," being the very earliest history of the Puritans in America. The period covered by Johnson's narrative lies between the years 1628 and 1652. This volume was originally published at London in 1654. Professor J. Franklin Jameson, Ph.D., LL.D., edits the new edition, and it is published under the auspices of the American Historical Society.

Among recent announcements of the Scribners are Frederick Landis's sketch of Theodore Roosevelt, which is a short story entitled "The Angel of Lonesome Hill"; "The Fir and the Palm," a novel by Olive Briggs, and Stephen French Whitman's somewhat grim story, "Predestined."

It is announced that "Anne of Green Gables" is about to be published in the Dutch language.

Mrs. C. C. Waddell, whose delightful novelette, "Old Lady No. 31," published under her maiden name, Louise Forsslund, had a deserved success, died last month at her home in New York.

Little, Brown & Co., of Boston, announce a new novel by Sienkiewicz, to be called "Whirlpools," and a story, "The Pursuit," by Frank Savile, a much traveled English landlord.

A welcome addition to the illustrated books on art by L. C. Page & Co., of Boston, will be the recently announced work of Mrs. Julia de W. Addison, "The Boston Museum of Fine Arts." This volume will serve as an illustrated guide to the highly interesting collection of pictures, statuary, pottery, and other art objects newly housed in the great museum building near the Fenway.

Duffield & Company announce a volume of verse by Elsa Barker entitled "The Frozen Grail," which is also the title of the first poem, a piece dedicated to Commander Peary and taken by him in type-written form upon his journey to the North Pole.

"Garryowen" is the extremely Irish title of a new Irish novel by H. de Vere Stackpole, who, in spite of his name, in which Norman and Saxon elements mingle, is himself an Irishman. The book is issued by Duffield & Co., who have acquired the

American rights to other of the author's books.

Gertrude Hall has translated, and Duffield & Co. will publish next fall, an English translation of Rostand's "Chantecler." Miss Hall is the translator of "Cyrano de Bergerac" and of Verlaine's poems.

Helen Mackay, author of a volume of short stories entitled "Houses of Glass," will publish through Duffield & Co., next autumn, a novel to be called "Half Loaves."

A somewhat remarkable French poet, little known on this side the Atlantic, best known in Paris, and especially in the Latin Quarter, died some weeks ago, and his death went almost unnoticed except among the men of his own craft who admired his extraordinary and sometimes eccentric work. Jean Moréas was born at Athens thirty-four years ago, but he deserted his native Greece in order to make himself a French poet. He so far succeeded that he had the assurance to call himself "a Baudelaire with more color." In the Latin Quarter he took the poetic throne vacated by the death of the strange and terrible Verlaine. Moréas prepared himself for his work by the most laborious study of the French language and the French literature, so that he knew both from the earliest times to the present day. He was a symbolist, and at times an extravagant symbolist. He published several collections of his own verse, under the titles "Stances," "Les Syrtes," "Les Cantilènes," "Le Pèlerin Passionné," which exactly translates a title of Shakespeare's days, and with M. Paul Adam he edited a collection of tales entitled "Thé Chez Miranda." At the moment of his death the Comédie Française was about to put on the boards his play called "Iphigénie." He and his school had fixed upon them the title decadantes by a parodist who spoke of him as such after "Les Syrtes" appeared in 1884. Eight years later Moréas led and championed a return to the verbal richness of the old French poetry. The literary world has almost forgotten that the Greek name of Moréas was Papadiamantopoulos.

Messrs. J. P. Putnam's Sons announce the early publication of William Swan Sonnenschein's standard reference work, "The Best Books," in a new and thoroughly revised edition. This really remarkable work is a reader's guide to the choice of excellent and authoritative books in every department of literature, art and science. Publishers, prices, editions, and other information are cited, and the whole is brought down to the end of 1909. The book will contain probably more than 100,000 titles.

William Sidney Porter, widely known to the readers of his clever and popular short stories as "O. Henry," died early in June at the New York Polyclinic Hospital, to which he was removed from his apartment at 28 West Twenty-sixth Street, in urgent need of surgical treatment. Mr. Porter was a native of North Carolina and forty-three years of age. After trying several occupations he decided, while ranching in Texas, that writing was his true vocation. Some of his earlier work was rejected by many magazines, but he conquered his way by writing, as he said, only to please himself. About ten years ago he came to New York, and some of his cleverest stories of recent years have had to do with the life of the city. Mr. Henry's work was characterized by a clever intellectual cynicism, an audacity of exaggeration, and the utmost ease and unconventionality of style. It had the special merit of being peculiarly his own, and like that of no contemporary. His invention was unusually rich, and it was this fact alone that enabled him to produce the great number of stories that have appeared under his assumed name within the last six or eight years. As a regular writer for a newspaper syndicate he has been producing for some time past at least one and not infrequently two stories per week. He wrote, four years ago, a play entitled "The World and the Door," in which he illustrated the thesis that all men have the instinct to be good. He married two years ago a Miss Coleman, who, when writing under the name of "Sara Linsey," became interested in the stories of "O. Henry." When the two literary masqueraders came together they discovered that they were long-separated old friends. Several volumes of Mr. Porter's short stories have been issued, and they have been widely read, but he is best known to the readers of the magazines and the Sunday newspapers.



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The Work Horse Parade—Truck horses passing the reviewing stand

CONCERNING ANIMALS

The Work Horse Parade—A Humane Movement Which Has Become an Annual Event and Has Proved to Be Most Successful

THE fourth annual Work Horse Parade, which took place, as usual, on Decoration Day, was the most successful of the series, as many as sixteen hundred horses, divided into sixty-one different classes, going over the line of march. Many magnificent specimens were shown, and especially interesting were the exhibits of the peddlers and small expressmen, whom Mrs. James Speyer and the other officials of the Women's Auxiliary of the A. S. P. C. A. are especially desirous of reaching. Among the peddlers' horses which took part, Juddie—14 years old, and driven by William Rebholz, the crippled son of the owner—showed every evidence of habitual humane treatment, and great was the satisfaction of the crowd when it received the highest award in this class—the blue ribbon and a cash prize of \$10, the latter offered by Mrs. Russell Sage. And the pleasure that lighted up the pale face of the cripple when the announcement was made was good to see. About twenty-six of the small expressmen were entered, and among them prizes were generously distributed. A pathetic class was made up of eight blind horses, ranging in age from 9 to 20 years, but all of them were in fine condition and held their own as to carriage and gait with

the best of the other classes. The line of march was crowded with interested spectators, and in the park opposite the reviewing stand many hundreds of persons stood patiently for the whole of the six hours that it took the parade to pass and the obstacle contests to come off. The latter were won by driver J. O'Brien, of the Bradley Contracting Company, who drove a double team. The management set an almost impossible task for the drivers, the "obstacles" being so placed that only a narrow, single-horse vehicle could make the turns without knocking down at least some of the posts, and the skill with which the contestants, hampered as they were by large, unwieldy trucks and double teams, made the turns was truly surprising, albeit, of course, in several instances they knocked

down the obstacle. There were three contestants in all, the Bradley driver already mentioned as winner, and J. Moretz and George Kretzmer, of the Sheffield-Farms S. D. Co., with double teams each.

The parade, like those that have preceded it in New York, was a brilliant success and reflects great credit upon Mrs. James Speyer and the women who co-operate with her. Such events are of incalculable benefit to work horses, and the pity is that all the years of its existence the A. S. P. C. A. had never adopted so efficient a method for stimulating drivers to take pride in treating their horses humanely.

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It is interesting to learn that the latest arctic exploration party to start for the pole—this time the south one—is provided with a motorsledge, by means of which it is expected that the ponies and dogs will be relieved of a great deal of very hard work. In covering 1,500 miles, which must be done in about 150 days—that number being about the number that are available for such a trip—it is expected that the ponies will carry supplies as far as the glacier, and that the

(Continued on page 54.)



Mrs. P. K. Cutter, Mrs. James Speyer and Mrs. Russell Sage in the reviewing stand



Patrolman H. A. Coots on Voter, police saddle horse and winner of the blue ribbon



R. P. Kerrisey riding Pompey, who has for twenty-five years been in police service

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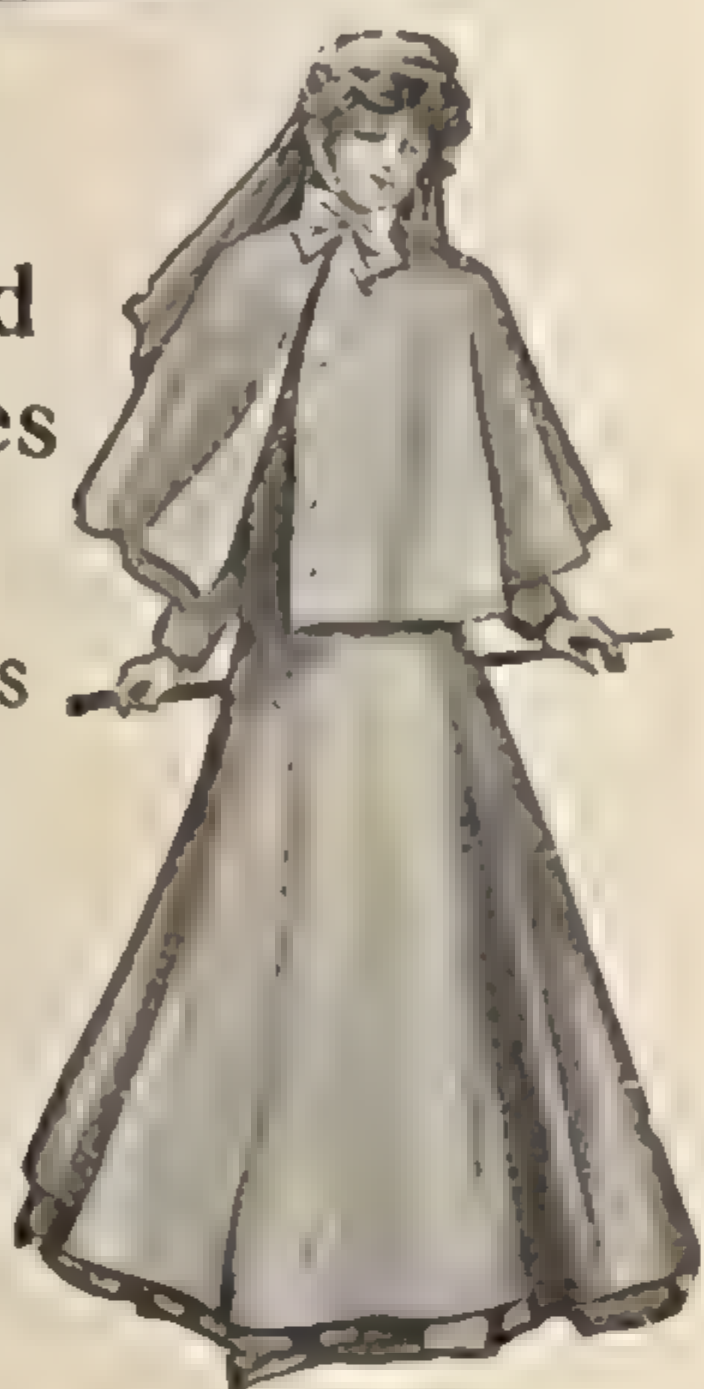
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Concerning Animals

(Continued from page 52.)

glacier transportation will be done by dog teams and relays of men. Although the motor sledges have not been tried in the Antarctic, the hopes of saving the animals, and time as well, are based upon the satisfactory manner in which they have stood tests made on the snows of Norway. The Terra Nova sailing from London in search of the South Pole is the vessel that is carrying the first motor sledge to be used in such explorations.

HAPPY BIRDS—POOR CAPTIVES

A park to be devoted solely to birds is being built by Mrs. Mary Emery, of Cincinnati, on a two-acre tract of land, which has been placed in charge of the biology department of the University of Chicago. It is to be known as the Mary Emery Bird Preserve, and it is estimated that it will cost one-quarter of a million dollars before it is fully arranged. The birds in this park will be vastly more fortunate than those whose lives must be lived out in cages, and as giving some slight idea of the number of the latter, it may be noted that of canaries alone 375,000 entered the ports of this country in 1909. What a tremendous amount of suffering those figures represent, for what with too small cages, lack of proper care on the voyage, lack of sufficient room and fresh air in the stores, and finally the at least partial neglect that these dependent creatures suffer in the homes of those who buy them, their lot is a sad one. In addition to the canaries about 40,000 game birds and 60,000 non-game birds were imported.

ANIMALS AND EXPERIENCE

Dr. T. Zell, a German naturalist, has collected many instances to prove that animals learn by experience and thus become wiser than their parents. Game animals of all kinds, according to this authority, have learned the range of modern rifles. Grayhounds in that country learn to leave rabbits alone, and foxhounds pay no attention to either rabbits or hares. Killer whales and gulls will invariably follow whaling vessels, just as vultures follow an army; crows begin to accompany the chamois hunter as soon as they have seen the result of his first successful shot; the number of birds that kill, or injure, themselves against telegraph wires is much smaller than it used to be, and both quadrupeds and birds have learned to disregard passing railway trains.

EXTREME CRUELTY

There is no doubt that the Central Park Zoo, in New York, is a disgrace to a civilized community. Many of the wretched animals kept there under improper conditions, and at a considerable expense to the city, would be vastly better cared for if transported to the Bronx Zoo, where they would at least have sufficient space, and when the "Evening Post," which does not set up to be a humane journal, said, "if there is anything more pathetic in animal life than a splendid tiger or lion walking up and down in a cage ten feet by six, we do not know it," it voiced the sentiments of all humane persons. It is to be hoped that the A. S. P. C. A. and the Zoological Park authorities will continue their criticisms of the cruel results of the Park Commissioner's mismanagement of the menagerie in the Park until he is forced to reform, or entirely change, conditions.

HONORS TO A HORSE

Punch, the famous polo pony, which died in May of this year at the age of 45, was said to be the oldest horse in the world. He was fortunate in belonging to Woodbury Kane, who treated him with the greatest consideration, not permitting a bit to be put in his mouth for more than twenty years before his death. He had the best stabling; was regularly groomed and exercised, and when their services were needed was attended by skilled veterinarians. On the occasion of his burial a number of wealthy New Yorkers, who have country homes at Hyde Park, attended, and the grave was half-filled with flowers. Indeed when Punch had been gently slid into it, wrapped in blankets, his body was completely concealed by flowers before the earth was shoveled in. It is the custom to deny sentiment to American men, but surely a master who for nearly a quarter of a century had cared for the pony that had carried him to polo victory, is entitled to be regarded as possessing it.

THE HUMANE CONFERENCE

Attention is again called to the First American International Humane Confer-

ence, to be held in Washington, D. C., from October 10 to 15, 1910, and the names of all persons who expect to attend should be sent to the American Humane Association, State Street, Albany, N. Y., at once. The sessions during October 10, 11 and 12 will be devoted exclusively to subjects relating to children. The sessions to be held on October 13, 14, 15 will be given over exclusively to the consideration of subjects relating to animals. The reason the plan of holding dual meetings for the discussion of matters relating to children and animals has been adopted by the United States is that 208 anti-cruelty societies in this country combine the two branches of work in one corporation, largely because of local convenience and economic necessity. However, the general feeling among animal lovers is that in such dual societies the animal side of the work suffers.

As Seen By Him

(Continued from page 25.)

taken his college degree, and is, I believe, quite a serious-minded lawyer. He is of distinguished lineage, the son of "Commodore" Gerry, whose entertainments on the "palatial" yacht Electra are most enjoyable. But Commodore Gerry is, besides a yachtsman, a lawyer of prominence; the founder of the Society for the Prevention of Cruelty to Children; one of the leading spirits in the Episcopal Church, and a gentleman of many attainments. He is a grandson of the famous Elbridge Gerry—signer of the Declaration of Independence, and a Vice-President of the United States—and his mother was a Miss Goelet, a sister of the owner of that rather sober mansion which, with its flower garden and lawn, stood for so many years at the corner of Broadway and Nineteenth Street. The Goellets are also a most representative family, Mrs. Gerry, who was a Miss Livingston, being, with the late Mrs. Astor, one of the two most notable hostesses in New York. Indeed I need not in the least qualify that statement, as Mrs. Gerry is much more conservative, and always firm and decided in regard to the list of guests at her yearly entertainments. Then, too, the Gerry house is most artistic, and was for years one of the few establishments in New York run as are the great houses in London and Paris. The maitre d'hotel, the chef and his assistants made a small army in themselves, and it was never necessary to resort to the caterer—a provincial custom that is still in use in New York. Commodore Gerry is an epicure, and the entertaining, whether done at the town house, or at the Newport villa, or on the Electra, is perfect. The eldest son, Robert Livingston Gerry, married one of the daughters of the late E. H. Harriman, and there are two daughters—the Misses Angelica and Mabel Gerry.

BRIDES AND GROOMS OF JUNE

June 8th was the wedding day of Miss Alice Borland, daughter of Mr. and Mrs. J. Nelson Borland, and Orme Wilson, Jr., a son of Mr. and Mrs. M. Orme Wilson, and a grandson (on his mother's side) of the late Mrs. Astor. The ceremony was held in the Church of the Incarnation, in town, and this was the second marriage in the Borland family in a few months, the first being that of Miss Madeleine Borland, who married Clarence Pell on May 17th. The church was beautifully decorated, and there was an elaborate musical programme, so that in every way it was a typical New York wedding. Then again Miss Ethel Cowdin became Mrs. Edwin Morgan, and Miss Blanche Pauline Billings, the daughter of Mr. and Mrs. C. K. G. Billings, Mrs. W. Halsted Vanderpoel—the latter wedding taking place at Tryon Hall, in the immediate suburbs, where Mr. Billings has his stables and famous stud of horses.

Miss Poor, who married Phillip P. Gardiner, is a daughter of Mr. and Mrs. James Harper Poor, who live at Easthampton. Miss Daisy Pierson, so well known at Newport and Tuxedo, married George Huntington Hull, the brother-in-law of Richmond Pearson Hobson, now in Congress—that aggressive young man, who, like so many of our countrymen, has suffered from the irreverent and witless humor of the press.



FASHION DESCRIPTIONS

PAGE 27

LINGERIE gown of fine white batiste, with a yoke and skirt border of cream-colored Cluny lace. Hand-embroidered medallions trim. This dress is worn over a narrow princess slip of white lawn, through which is run, at the knees, a broad ribbon of palest pink. Belt of pale blue chiffon, and the rose of pink.

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LEFT FIGURE.—Tub frock of Chinese blue gingham trimmed with bands of darker blue gingham. Yoke, collar and cuffs of cross-bar dimity.

MIDDLE FIGURE.—Simple model of shepherd's plaid gingham, with which a red patent leather belt is worn. The trimmings are of red soutache, and are detachable, so that the dress may be laundered.

RIGHT FIGURE.—Dress of grass-green batiste and figured effure. It closes on the left side with buttons and loops, and a double row of white plaiting finishes the neck and sleeves.

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LEFT FIGURE.—Dress of moss-green gingham trimmed with bands of black and white striped material. The collar is of white lawn.

MIDDLE FIGURE.—Of ecru batiste trimmed with same tone embroidery. The skirt is made with two side-plaited flounces, headed by a tucked band of the material. The bodice is collarless, and the sleeves are short. Belt of ribbon.

RIGHT FIGURE.—A smart dress of white linen trimmed with embroidered batiste. It is made in coat and skirt effect, but is in reality all in one.

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UPPER LEFT.—A "Balch-Price" sailor of rough straw with a gently rolling brim. The crown and upper brim are of white straw, with the under brim of black straw, and the band and bow are of black velvet ribbon.

UPPER RIGHT.—Stunning hat of fine ecru straw with a black velvet facing at the edge of the under-brim. On the upper brim is a plaiting of black maline, and the high crown is almost completely hidden by a full puff crown of the maline. The ribbon, which is a heavy double-faced satin, is of a blue de nuit shade. This model was designed by Suzanne Talbot.

MIDDLE.—Chapeau "jardiniere" for mid-summer wear, designed by Esther Mayer. It is of fine straw in poppy-red shade, with the upper brim covered with same tone velvet. Around the crown is a full garland of field flowers—red poppies, blue bachelor's buttons, black buttercups, white cowslips and huge white Shasta daisies—all entirely veiled with red maline.

LOWER LEFT.—Reboux model entirely in red. The hat itself is of fancy straw, with a band of velvet veiled with chiffon at the edge of the brim. The lilacs which trim are made of red velvet with green velvet leaves. A flat red velvet bow is placed at the left side.

LOWER RIGHT.—Dashing toque of fine black straw, its sole garniture being an up-standing cockade of white coque feathers.

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LEFT FIGURE.—Of Parme violet linen with yoke and cuffs of pearl-gray tucked lawn. The belt is of black leather.

MIDDLE FIGURE.—Dainty dress of banana-colored mull with which a violet patent leather belt is worn. It is trimmed with tucked bands of the same material, and two tiny plaited flounces finish the bottom of the skirt.

RIGHT FIGURE.—A fetching little frock of butcher's blue dimity, with yoke and sleeves of cream muslin. The neck is finished with a collar of cream lace held by a bow of rose-pink velvet.

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LEFT FIGURE.—Dress of white butcher's linen with plaited flounces of white handkerchief linen.

MIDDLE FIGURE.—Dress of white poplin linen and raspberry linen. It closes at the side with a tiny frill of white lawn.

RIGHT FIGURE.—Of white Irish linen with cuffs and skirt border of black and

white striped material. Soutache braid trims.

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LEFT FIGURE.—Dress of mauve and white dotted batiste made with a side plaited double skirt. The bodice is laid in tucks, and at the front are placed white pearl buttons in groups of three. The cuffs and turn-down collar are of white batiste and Valenciennes. Black velvet and satin ribbon trims.

MIDDLE FIGURE.—Simple model in pale blue French linen, which closes at the side with large linen-covered buttons. The skirt is side plaited, and the bodice has a turn-down collar of the same material, which fastens at the front with a tie of black satin ribbon.

RIGHT FIGURE.—Frock of golden colored l'ame linen trimmed with black soutache braid. It closes at the side, and the belt is of black patent leather.

PAGE 35

LEFT FIGURE.—Fascinating frock of rose des bois batiste trimmed with shirred bands of the same material. Cream lace forms the yoke.

MIDDLE FIGURE.—A quaint model in organdie. The skirt is made with many tiny ruffles, each one edged with a narrow ribbon. The bodice is made with a pointed "basque" effect, and is trimmed with embroidery.

RIGHT FIGURE.—The skirt of this dress is formed of ruffles of printed organdie, while the tunic is of Saxe blue chiffon cloth, edged by a band of silk.

PAGE 36

LEFT FIGURE.—Of Chinese blue muslin combined with ecru all-over embroidered batiste.

MIDDLE FIGURE.—Stunning frock of green and white striped lawn. The skirt is drawn in at the bottom with a band of white lawn. The lower part of the bodice is of the white material. The neck and sleeves are finished with ruffles of plaited net edged with Valenciennes.

RIGHT FIGURE.—An odd dress of mauve and white lawn with skirt band and panel of plain mauve linen.

PAGE 37

RIGHT FIGURE.—A nobby little dress made of pale blue and dark blue linen. A smart touch of black is given by means of a black satin tie and a black patent leather belt.

MIDDLE FIGURE.—Of mauve batiste and amethyst linen with a yoke of white lace.

RIGHT FIGURE.—Of wine-colored linen with yoke and ruffles of white.

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LEFT FIGURE.—A smart dress for street wear, made of dull finished crepe de chine. It is laid in two-inch tucks, and the bottom of the skirt and cuffs are beautifully embroidered in black. The yoke is formed of a single thickness of black net.

MIDDLE FIGURE.—Simple dinner dress of black crepe meteore with a tunic in Russian effect, made of fine black net embroidered with dull jet. A satin ribbon binds the skirt below the knees.

RIGHT FIGURE.—Simple frock of black mull trimmed with a heavy black silk cord. The neck and sleeves are finished with finely plaited ruffles of black chiffon.

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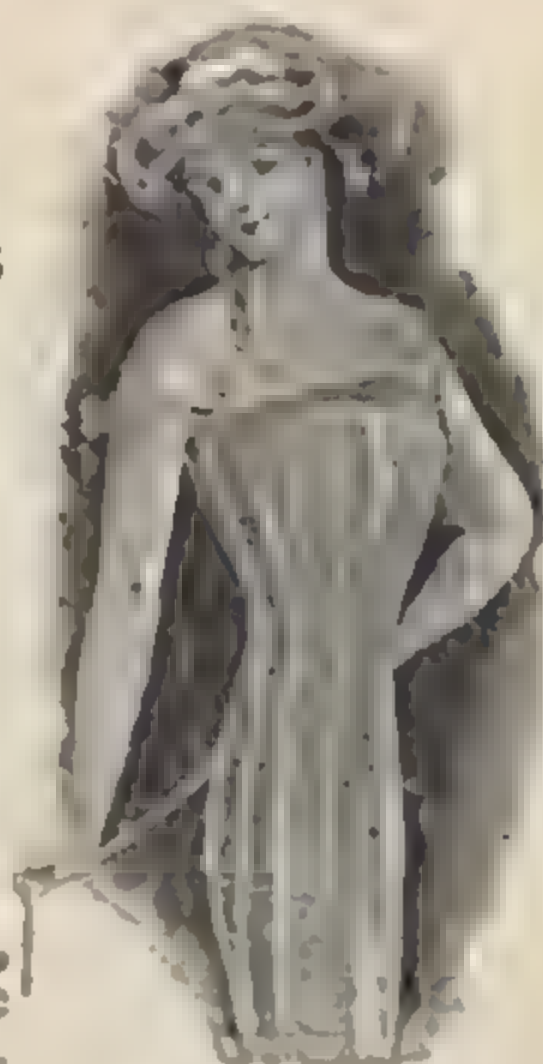
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WITH hot weather in prospect, the subject of lingerie gowns is an interesting one to most women, and with a choice which ranges from the simplest little frocks in muslin and lace at \$10 to the sumptuous toilettes in hand embroidery, the price of which runs well into the hundreds of dollars, there should not be much difficulty in making a selection to suit any requirement and any dress allowance. The favorite materials are mull, lawn and batiste with quantities of lace—excellent imitations of Valenciennes, Cluny, Irish and Venetian being used.

Marked \$10 is a dainty frock of soft mull made with a high neck and long sleeves. The skirt, which is made with one deep flounce, is trimmed with large tucks and rows of lace. It is tucked on to a yoke which fits over the hips and runs well up on the bodice, the waist being outlined with rows of Valenciennes. Most of the trimming is on the upper part of the bodice, which shows German Valenciennes and embroidery prettily combined. This is especially good for young girls.

Eyelet embroidery and wide and Normandy Valenciennes are delightfully combined in a model which is marked \$30. Like most of this year's frocks, it is in one piece, fastening with tiny buttons in the back. The upper part of the skirt, which is made almost entirely of the laces joined by a narrow German Valenciennes, clings close to the figure and falls in graceful folds to the feet, where it ends in five rows of the narrow lace. The bodice fits into a narrow pointed yoke of lace, and is gathered into a fitted band of the embroidery which outlines the waist. The sleeves are three-quarter length and are made without fullness, the pattern of the lace showing very effectively on the arm.

SILK SLIPS

Princess slips, which are absolutely necessary to the fit of a lingerie gown, are made in several colors—white, pink, blue and yellow, all in delicate shades. They are made with many seams and fit the figure well, although the skirt part must of necessity be made quite full, and at the bottom is a flounce with two narrow ruffles. The neck and armholes are edged with narrow lace. In china silk these cost \$5.75, and in messaline \$8.75.

PATENTED SHIELD

A dress shield equipped with four snaps which hold fast to the seams and do away with sewing, is a decidedly welcome invention. It is made of the best rubber and is guaranteed to withstand perspiration. The price is 24c., 27c., 30c. and 35c. a pair, according to size. Another shield, the special recommendation of which is the absolute absence of odor, is made of a composition warranted damp-proof. It comes in four sizes—the "Opera" being particularly good for thin summer gowns, as the sleeve part is only half-size and the bodice part quite large. Price 20c. to 45c.

Silk gloves in elbow lengths in all shades sell from \$1 a pair up. Many of them are embroidered on the arm part. These cost \$1.50, and where the embroidery is very elaborate and the top scalloped the price is \$2.50. They are made with double fingertips, but even with that provision the hand part usually wears out before the rest, and new hands may be added at any time for 85c. a pair. As there is a line of open-work at the wrist, this can be done without changing the appearance of the glove in the least.

NECKWEAR

Very smart collars to wear with the popular collarless waists are made of Cluny lace with a very small centre part of handkerchief linen into which the motifs are fitted. The long jabot has a narrow edging of the same lace with wide lace ends. Price \$6.50. Another collar of linen has a

narrow line of baby Irish running all around, outside of which is a conventional design of heavy crochet running up into a point in the back. For this one there is a jabot of lace in a design of grapes and leaves. Price \$7. Some of the new collars fit closely in front and show no jabot. These are made of linen in Nattier blue and white, and are hand-embroidered in a design of dots which graduate in size from the tiny scalloped edge to the neck band. They are made round and closely knife plaited, so that they lie flat. Price \$7.

SHIRTWAIST BOXES

Attractive shirtwaist boxes are made of wood with panels of Japanese matting, the frame having a finish of oak or mahogany. They measure 36 by 18 inches, and besides having a movable tray, they are fitted with castors and handles on either end. Price \$6.75. Cedar lined, they make excellent receptacles for furs and wraps. Price \$7. Slip covers of cretonne are made to fit these boxes for \$3 a set, and samples of cretonne are furnished to choose from.

BELTS

Now that the waist line has again to be reckoned with, many new belts are in evidence. They are made of a variety of materials—suede, patent leather, cretonne, and silk—to suit all costumes. It sometimes happens that it is not possible to obtain in the shops a belt matching in color the material of a particular gown, and an enterprising woman has opened a shop where only belts and bags are made, and where care is taken to dye materials in any shade that may be required. Not only that, but any skin one may happen to possess, whether of lizard, alligator, snake or frog, can be transformed into belt or bag by this clever woman. Linen belts made to order are \$1, while in suede they cost \$1.50. These are made with a plain fastening, and if a buckle is added the price is higher.

For linen dresses there is a flat, stitched girdle of chamois, which fastens in front with three flat snaps of pearl. The belt is lined with strong, white linen, so that it cannot pull out of shape when laundered. Price \$1.50.

Another stitched belt which is especially good for a waist over 24 inches is made of linen, and although having the appearance of a straight band, it is shaped to fit the figure closely. It is only an inch and a half wide and has flat snaps of pearl placed horizontally. Price \$1.

Very smart belts of patent leather in a two-inch width with a square, gilt buckle in front are marked \$3.50. These are made in black, blue, red and green, and in light cream color there is a delightfully odd belt of linen cord, with a pattern woven on it in ecru color. This has a white pearl buckle. Price \$1.50.

BAGS

A pretty touch of color is given to an all-white frock by having the belt, necktie and wrist bag of cretonne in a gayly flowered pattern. The girdle is quite wide, measuring almost six inches, and crushes about the figure—the lining of china silk increasing the soft effect. In front there is a large buckle of white or smoked pearl through which the ends pull. Price \$4. The tie is a narrow four-in-hand and costs 50c.

The bag in this set is about six inches square and is lined with white muslin. Near the top it is drawn together with white wash cords, ornamented with tassels. Price \$4.50.

This wrist bag is also made in a larger size with heavy fringed trimming on the bottom, and loops of cord at the top through which the strings are run. Price \$6.50. For tennis suits there are convenient flat pockets of cretonne, suede or linen, having two removable straps of suede by which they are attached to one's belt. Price \$2.



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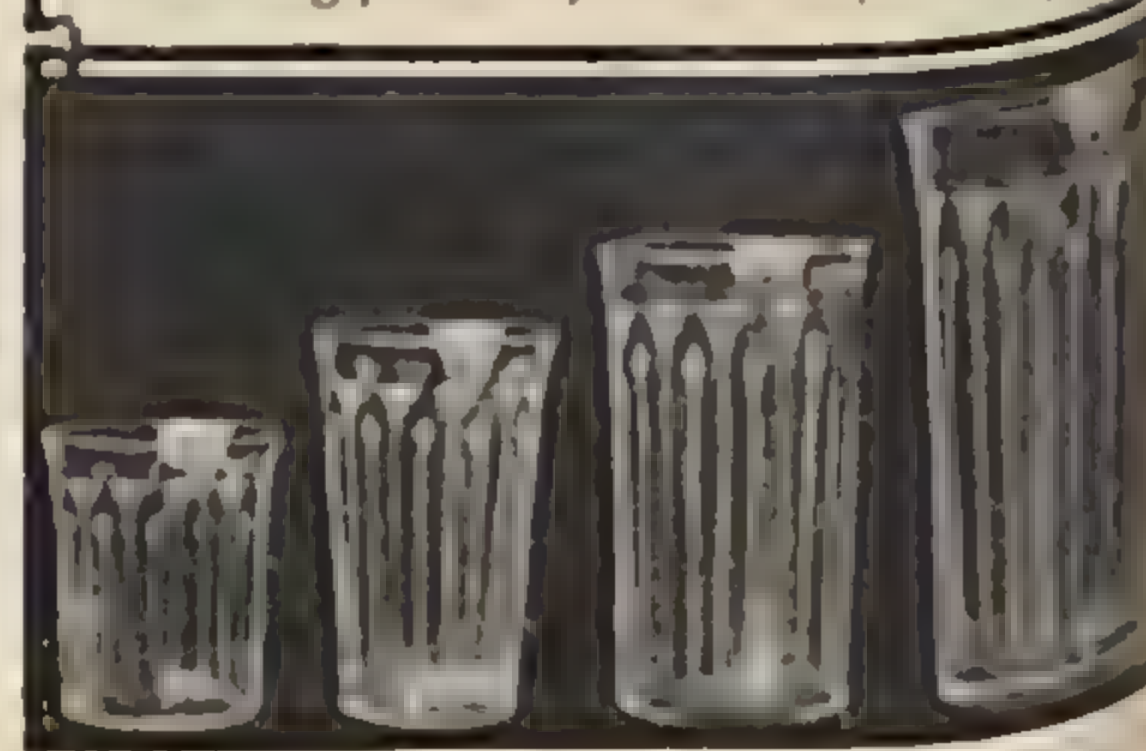
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S O C I E T Y

DIED

Baker.—On Saturday, June 11, 1910, George Livingston Baker, son of the late George and Frances A. Baker, of Boston.

Byrd.—On Friday, June 10, 1910, at his residence, 69 Park Avenue, George Harrison Byrd, in the 84th year of his age.

De Forest.—On Monday, June 6, 1910, at her residence, 121 East 35th Street, Julia B. De Forest, daughter of the late Henry G. and Julie M. De Forest, and sister of Robert W. Lockwood and Henry W. De Forest.

Piffard.—On Wednesday, June 8, 1910, at his residence, 256 West 57th Street, of pneumonia, Henry G. Piffard, M.D., LL.D., in the 68th year of his age.

Whelen.—On Friday, June 10, 1910, at his residence, 2133 Walnut Street, Philadelphia, Charles S. Whelen, in the 60th year of his age.

ENGAGED

Best-Carroll.—Mrs. A. Livingston Best, daughter of Mrs. Clermont Livingston Best, to Mr. Arthur Carroll, son of Mr. and Mrs. Howard Carroll.

Day-Mitchell.—Miss Dorothy Day, daughter of Mr. and Mrs. Albert Morgan Day, of Lake Forest, Ill., to Mr. Leeds Mitchell, of Chicago, Ill.

Fairfax-Cammann.—Miss Katherine Van Rensselaer Fairfax, daughter of Mr. and Mrs. Hamilton Fairfax, to Mr. H. Schuyler Cammann.

Fowler-Maurice.—Miss Eleanor R. Fowler, daughter of Mr. and Mrs. Thomas Powell Fowler, to Mr. Albert T. Maurice.

Gould-Durant.—Miss Susan Ludlow Gould, daughter of Mrs. E. Sherman Gould, of New York, to Mr. Aldrich Durant, of Boston.

Junkin-Mallery.—Miss Rosamund R. Junkin, daughter of Mr. and Mrs. Joseph de Forest Junkin, of Philadelphia, Pa., to Mr. Otto J. Mallery, of Philadelphia, a son of Major John C. Mallery, of Newport, R. I., and Aiken, S. C.

Lansing-Livingston.—Miss Abbie F. Livingston, daughter of Mr. and Mrs. Crawford Livingston, of St. Paul, Minn., to Captain Cleveland Cox Lansing, U. S. A., stationed at Fort Leavenworth, Kansas.

Phillips-Peters.—Miss Martha R. Phillips, daughter of Mrs. John C. Phillips, of North Beverly, Mass., to Mr. Andrew J. Peters, of Forest Hill, Mass.

Sherman-Gillespie.—Miss Irene Sherman, daughter of Mr. and Mrs. W. Watts Sherman, of New York and Newport, to Mr. Lawrence L. Gillespie.

Sheldon-Sands.—Miss Gertrude Sheldon, daughter of Mr. and Mrs. George R. Sheldon to Mr. Samuel Stevens Sands, son, by a former marriage, of Mrs. William K. Vanderbilt.

Smith-Pyle.—Miss Dorothy Merle Smith, daughter of the Rev. and Mrs. Wilton Merle Smith, to Mr. David H. McAlpin Pyle.

Strauss-Glogau.—Miss Olga Strauss, of Wiesbaden, Germany, and formerly of Highland Park and New York City, to Mr. Conrad Glogau, of Chicago.

Trowbridge-Dickinson.—Miss Louise A. Trowbridge, daughter of the late Edwin D. Trowbridge, to Mr. Lynford M. Dickinson.

Vandergrift-Culbertson.—Miss Alice Vandergrift, daughter of Mr. and Mrs. Samuel H. Vandergrift, of Washington, D. C., to Mr. Craig Culbertson, of Louisville, Ky.

WEDDINGS

Acneson-Carter.—June 21.—Viscount Acheson and Miss Mildred Carter, the daughter of Mr. John Ridgeley Carter, Minister to Roumania, were married at St. George's, Hanover-Square, London, on Tuesday, June 21.

Bogert-Sanford.—June 18.—Mr. Henry Lawrence Bogert, Jr., and Miss Elizabeth B. Sanford, daughter of Mr. and Mrs. George Baylies Sanford, of Lawrence, L. I., were married at Trinity Church, Hewletts, L. I., at noon on Saturday, June 18.

Burdett-Thayer.—June 11.—Mr. Paul Burdett, son of Mr. and Mrs. E. W. Burdett, of Bay Street Road, Boston, and Miss Mildred Thayer, daughter of Mr. Charles I. Thayer, of Fairfield Street, Boston, were married on Saturday, June 11.

at Hazelmere, Marion, Mass., the summer home of the bride's father.

Dickson-Sands.—June 21.—Mr. Paul Roland Dickson and Miss Julia Sands, daughter of Mrs. Frederick P. Sands, of Newport, were married on Tuesday, June 21 at Trinity Church, New York.

Deford-Hoffman.—June 11.—Mr. Robert Bell Deford, son of the late Mr. and Mrs. Thomas Deford, and Miss Dorethea Hoffman, daughter of Mr. and Mrs. Richard Curzon Hoffman, of Baltimore, were married on Saturday afternoon, June 11, in Trinity Protestant Episcopal Church, Towson, Baltimore County, by the Rev. Edwin Barnes Niver, rector of Christ Church, Baltimore.

Eliot-Post.—June 22.—Mr. Montagu Charles Eliot, former gentleman in waiting to his late Majesty, Edward VII, and Miss Nellie Post, the daughter of Lady Barrymore by a former marriage and the granddaughter of General Wadsworth, of Geneseo, were married on Wednesday, June 22, at St. George's, Hanover Square, London.

Erskine-Ives.—June 9.—Professor John Erskine, of Columbia College, and Miss Pauline Ives, daughter of Mrs. Theodore M. Ives, were married on June 9 in St. Luke's Chapel.

Garvan-Brady.—June 9.—Mr. Francis P. Garvan, of New York, and Miss Mabel Brady, daughter of Mr. and Mrs. Anthony N. Brady, of Albany, were married on Thursday, June 9, in the Cathedral of the Immaculate Conception, Albany.

Herrick-Schwab.—June 15.—Dr. William Worthington Herrick and Miss "Amo" Schwab, daughter of Mr. and Mrs. Gustav H. Schwab, of No. 31 West 47th Street, were married at the country home of the bride's parents, in Scarborough, N. Y., on June 15.

Hull-Pierson.—June 15.—Mr. George Huntington Hull, Jr., and Miss Marguerite Pierson, daughter of General and Mrs. Frederick Pierson, were married on Wednesday, June 15, at the home of the bride's parents, No. 20 West 52d Street. Miss Sophia Cadwalader, of Philadelphia, was bridesmaid, and Lieut. Richmond Pearson Hobson, brother-in-law of the bridegroom, was best man.

Nichols-Floyd.—June 11.—Mr. John Treadwell Nichols, son of Mr. John W. T. Nichols, of 42 West 11th Street, New York, and Miss Cornelia Du Bois Floyd, daughter of the late Mr. John Gelston Floyd, were married on Saturday, June 11, at the old Floyd homestead, at Mastic, L. I. The Rev. Mr. Percy S. Grant, rector of the Church of the Ascension, New York, officiated. Mr. George Nichols, a brother of the bridegroom, was best man.

Parks-Bentley.—June 18.—Mr. J. Lewis Parks, Jr., son of the Rev. Dr. and Mrs. J. Lewis Parks, and Miss Louise Mosher Bentley, daughter of Mrs. Maury Davis Bentley, were married at noon on Saturday, June 18, in Calvary Church, Fourth Avenue and 21st Street. The ceremony was performed by the Rev. Dr. Parks, the rector of the church and father of the bridegroom.

Parsons-Vanderhoef.—June 15.—Mr. George Sanford Parsons, of New Brighton, S. I., and Miss Alice Vanderhoef, daughter of Mr. and Mrs. Henry C. Vanderhoef, of 65 Westervelt Avenue, New Brighton, were married on Wednesday, June 15, at Christ Church, New Brighton, by the Rev. Frank W. Crowder, former rector of the church.

Peacock-Rolston.—June 18.—Mr. Clarence Peacock and Miss Jean Rolston, daughter of Mr. and Mrs. Louis Bertrand Rolston, were married on Saturday, June 18, at the home of the bride's parents, 19 West 51st Street.

Richards-Coolidge.—June 21.—Mr. Henry Richards and Miss Julia Coolidge, daughter of Mr. and Mrs. J. Randolph Coolidge, Jr., of Boston, were married on Tuesday, June 21, at King's Chapel.

Robbins-Lamont.—June 18.—Mr. Francis Le Baron Robbins, son of the Rev. Dr. and Mrs. Francis Le Baron Robbins, of Greenfield, Mass., and Miss Frances Cleveland Lamont, daughter of the late Hon. Daniel S. Lamont, Secretary of the Navy, and Mrs. Lamont, were married on Saturday, June 18, at noon, in Grace Church, Millbrook, N. Y. The ceremony was per-

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formed by the Rev. Howard Chandler Robbins, of Englewood, N. J., brother of the bridegroom, and the Rev. Charles Gilbert, rector of the church in Millbrook.

Roosevelt-Alexander.—June 20.—Mr. Theodore Roosevelt, Jr., son of Col. Theodore Roosevelt, former President of the United States, and Mrs. Roosevelt, and Miss Eleanor Alexander, daughter of Mrs. Henry Addison Alexander, were married on Monday, June 20, at four o'clock in the afternoon, at the Fifth Avenue Presbyterian Church. Mr. Evelyn Dupont Irving was best man, and the ushers were the Messrs. George Emlen Roosevelt, a cousin of the bridegroom; Kermit Roosevelt, a brother; Monroe Douglas Robinson, a cousin; Maurice Roche, Grafton Chapman, Fulton Cutting, Eliot Cutler, John W. Cutler, Hamilton Fish, Jr., and E. Morgan Gilbert. Mrs. Snowden Andrew Fahnestock, who was Miss Elizabeth Bertron, was matron of honor, and the bridesmaids were Miss Ethel Roosevelt, a sister of the bridegroom; the Misses Harriet and Janetta Alexander, daughters of Mr. and Mrs. Charles B. Alexander and cousins of the bride; Miss Jean W. Delano, a daughter of Mr. and Mrs. Warren Delano; and Miss Jessie Millington Drake, of Paris. The ceremony was performed by the Rev. Dr. Henry M. Sanders, a greatuncle of the bride, assisted by the Rev. Dr. Bordon Russell, of Cranford, N. J. The reception following the ceremony took place at the home of Mr. and Mrs. Charles B. Alexander, 4 West 58th Street, which was loaned for the occasion.

Santini-Gilbert.—June 8.—Mr. Randolph Rogers Santini, of Rome and New York, and Miss Vera P. Gilbert, daughter of Mr. and Mrs. Charles Pierrepont H. Gilbert, of New York and Newport, R. I., were married at the home of the bride's parents, 33 Riverside Drive, on Wednesday, June 8.

Shaw-Bird.—June 14.—Mr. Louis Agassiz Shaw and Miss Joanne Bird, daughter of Mr. and Mrs. Charles S. Bird, of Boston, were married on Tuesday, June 14, at the country home of the bride's parents, at East Walpole, Mass. Mr. John W. Cutler was best man.

Walker-Hackstaff.—June 22.—Dr. John B. Walker and Miss Mai Elmendorf Hackstaff were married on Wednesday afternoon, June 22, at St. Luke's Church, Easthampton, at 12.30 o'clock. The Rev. Dr. William T. Manning, rector of Trinity Church, New York, performed the ceremony.

Wendell-Higginson.—June 18.—Mr. Barrett Wendell, Jr., of New York and Boston, and Miss Barbara Higginson, daughter of Mr. and Mrs. Francis Lee Higginson, of Boston, were married on Saturday, June 18, at the country home of the bride's parents, at Pride's Crossing, Mass.

WEDDINGS TO COME

Fell-Randolph.—July 2.—Miss Dorothy Randolph, daughter of Mr. Philip S. P. Randolph, to Mr. John R. Fell; Wildfield Farm, Narragansett Pier.

Fiske-Brown.—June 28.—Miss Lydia R. H. Brown, daughter of Mrs. William Harman Brown, to Mr. Henry Metcalfe Fiske; Church of Zion and St. Timothy.

Hardenbergh-Chisholm.—June 25.—Miss Sara C. Hardenbergh, daughter of Mr. William P. Hardenbergh, to Mr. Hugh J. Chisholm, Jr.; Bernardsville, N. J.

Stevens-Bowen.—June 25.—Miss Elizabeth Winthrop Stevens, daughter of Mr. and Mrs. Ledyard Stevens, to Mr. John de Koven Bowen; St. Mark's Church.

Whelen-Arter.—July 9.—Miss Virginia Arter, daughter of Mrs. Winfield Scott Arter, to Mr. William Baker Whelen; Cape May.

INTIMATIONS

Astor.—Col. John Jacob Astor and his son, Mr. Vincent Astor, will leave their country estate, Ferncliff, near Rhinebeck on the Hudson, for Newport the first week in July.

Belmont.—Mr. August Belmont, who suffered a severe injury in the recent polo contests at Meadowbrook, is convalescing. Mr. and Mrs. August Belmont (Miss Eleanor Robson) will spend part of the summer on the coast of Massachusetts.

Burden.—Mr. and Mrs. I. Townsend Burden and the Misses Burden sailed early in June and they will pass the summer abroad.

Childs.—Mr. and Mrs. Charles M. Childs and Miss Augusta Childs sailed recently for a summer abroad.

Carroll.—Mr. and Mrs. Royal Phelps Carroll are at Newport for the summer. Mr. and Mrs. Charles Carroll remain abroad.

Drexel.—Mr. and Mrs. John R. Drexel, who opened their house at Newport early in June, will give a large entertainment in August in their new ballroom. Miss Alice Drexel, their daughter, may make her debut, although this is not yet decided.

Goelet.—Mr. and Mrs. Robert Goelet will be at Ochre Court, Newport, for the summer. Mrs. Ogden Goelet, Mr. Goelet's mother, has promised to come over for the latter part of the season.

Harrison.—Mr. and Mrs. Francis Burton Harrison move, this summer, into their new Bar Harbor home near Bear Brook. The house has just been completed. They have been stopping at Sea Urchins, the famous place of Mr. Harrison's mother, Mrs. Burton Harrison, the novelist.

Herbert.—Lady Arthur Herbert, who was Miss Helen Gammell, is in America on a brief visit. She has been the guest of her sister, Mrs. T. Shaw Safe, at Newport. Mrs. Safe gave several dinners for her, and she was also entertained by Miss Rose Grosvenor, Mr. Robert Gammell and others.

Herbert.—Lady Michael Herbert, who was Miss Belle Wilson, will spend the summer with her father, Mr. Richard T. Wilson, at Newport.

How.—Mrs. Isaac How and Miss Beatrice How left early in June for Wiesbaden, where they will take the cure. They return to New York in the autumn.

Hadden.—Mr. and Mrs. John A. Hadden and Mrs. Daniel Torrance, Mrs. Hadden's mother, are at Lenox for the summer.

Hengelmüller.—Baron Hengelmüller, the Austro-Hungarian Ambassador, and Baroness Hengelmüller and their young daughter went to Bar Harbor from Washington on June 18. The Baroness Hengelmüller and her daughter arrived from Europe in the second week in June and spent a few days in New York.

Jay.—Col. and Mrs. William Jay will go abroad for a part of the summer, and they will return to pass the autumn at their place near Bedford.

Kennedy.—Mr. and Mrs. H. Van Rensselaer Kennedy will close their country place at Hempstead after July 4, and will go to Dark Harbor for the summer.

Knapp.—Mrs. Joseph Palmer Knapp and her son, Mr. Archibald J. McIlwaine, sailed on the Celtic on June 18 to pass the summer in Switzerland. Mr. Knapp will join them later.

Minturn.—Mrs. Robert B. Minturn has gone to Greenwich, Conn., for the summer. Her son, Mr. Hugh Minturn, marries Miss Ruth Winsor at Brookline, Mass., on June 25.

Moller.—Mrs. Peter Moller, Miss Moller and Mr. Edwin Clarence Moller, who have been at Briarcliff Inn for the month of June, left for North East Harbor on June 22.

Morgan.—Miss Anne Morgan sailed the first week in June for Europe. She was joined by her father, Mr. J. Pierpont Morgan. Miss Morgan will remain abroad until late autumn.

Morris.—Mr. and Mrs. Newbold Morris have settled at their place in the Berkshires for the summer.

Morris.—Mr. and Mrs. Lewis S. Morris will spend the summer at Tuxedo Park.

Oelrichs.—Mrs. Hermann Oelrichs has arrived at Newport, and will remain there all summer.

Remsen.—Mrs. Robert Remsen and Miss Margaret Remsen are at their cottage at New London for the summer.

Rhineland.—Miss Serena Rhineland has gone to New London for the summer.

Roosevelt.—Col. Theodore and Mrs. Roosevelt and Miss Ethel Roosevelt will be at Oyster Bay for the summer.

Roosevelt.—Mr. and Mrs. Frederick Roosevelt will spend the summer at their country place at Skaneateles, N. Y.

Roosevelt.—Mr. and Mrs. Robert Roosevelt and Miss Olga Roosevelt have gone to Sayville, L. I., for the summer.

Sloane.—Mrs. John Sloane opened her villa, Wyndhurst, at Lenox, the first week in June. She has had as guests Mr. Henry T. Sloane and his daughter, Miss Emily Sloane.

Vanderbilt.—Mrs. Vanderbilt, Sr., has closed her town house at 57th Street and Fifth Avenue and has gone abroad for the summer. Mrs. Vanderbilt will be with her daughter, Countess Szechenyi, in Hungary.

Vanderbilt.—Mr. and Mrs. Reginald Vanderbilt have settled on their farm near Newport for the summer. They will make several visits during the season and will attend various horse shows.

Witherbee.—Mr. and Mrs. Frank S. Witherbee and Miss Evelyn Witherbee have gone to their country place, Ledgeside, in Port Henry, N. Y.

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ON HER DRESSING TABLE

AS exquisite in detail as though designed to hold some precious jewel is the casing of a new French face cream which has already become the fashion. The box is of leather lined with velvet and within is the daintiest of French gilt cylindrical cases filled with fragrant cream, pale pink in color and exquisite in texture. Never, to my knowledge, has a preparation of this kind been so extravagantly housed, and the maker is well known to be among the most skillful as well as conscientious engaged in this manufacture in Paris. In composition as well as presentation it is essentially new, being compounded from recently discovered ingredients said to be not only harmless but exceedingly efficacious. This production has the advantage of being pleasant to use, of penetrating easily to the pores, of softening and strengthening the skin by beneficially moistening the follicles and giving to the molecules a fresh vigor by reviving them with powerful and wholesome tonics. Under its action the skin is said to rid itself of defects, little by little regaining an appearance of freshness and health which bears convincing testimony to the merits of this high-class preparation. The application is somewhat different from that of ordinary creams: the face is first to be thoroughly cleansed with lukewarm water and a pure soap, so as to free the skin from dust, and then the firm baton of cream is spread directly over the face and throat, and rubbed in with gentle firmness by the fingers, it being left on over night. In the morning the skin must be bathed with water of the temperature of the room. There is no waste in the application, and as the cream is remarkably firm in substance, it lasts longer than most preparations of the kind. One of the largest retail firms in the city has brought it to this country, and we are told by them that the results have given widespread satisfaction. Price \$5.

A medicated soap claims attention because of the fine qualities it possesses, and also on account of the rare place it holds in public esteem. For general toilet purposes this can be heartily recommended, since it keeps the skin soft and fine, while for eruptions, inflammations, erysipelas and salt rheum it is truly excellent. The price is 35 cents a large cake. From the same hands comes a liquid cream for the face, neck and arms, which gives a beautiful clearness and whiteness such as would be secured by spreading a thin and entirely imperceptible veil over all such imperfections as roughness, redness or sallowness of skin. The price is \$1.50 a bottle, and a smooth velvet sponge for its application comes for 50 cents. The latter commodity is especially selected for the purpose and is imported from the Mediterranean markets.

The term "face bleach" inspires suspicion in the minds of many women who have tried inferior preparations with little result, or actually injurious ones whose effects were even less satisfactory, yet many are the conditions of skin where an efficacious remedy of this nature would improve the appearance to an almost incalculable degree. It is therefore with pleasure that I call attention to a bleach which I have reason to believe will prove of great value and become a prized possession for those whose skin is muddy, sallow, dark or stained in any way. This bleach is not a chance product, or one developed from casual means, but is the outcome of medical science, since it was originally a physician's formula, and proving of such real value has since been put up for general purchase. It offers a remedy for freckles, sunburn, pimples and tan, obliterates all discolorations and works for permanent relief rather than the more transitory effects aimed for by the general order of these preparations. The bleach, which is simple in character, is guaranteed under the Pure Food and Drug Act. No art is needed in application, since a bit of absorbent cotton dipped into the lotion is all that is needed to accomplish results. The bleach is white in color, but it dries at once and leaves no sign of its presence. The complexion can be cleared by this means when the disturbances are not caused by internal troubles, such as those arising from the stomach or blood, and in any or all cases in a very short time the skin is rapidly whitened in tone, smoothened and improved in appearance.

Garden Glimpses

(Continued from page 20.)

perfectly set in its relation to the garden and lawn, with the wind-break in the rear. The *conifer* in the middle foreground is a fine specimen. Note the row of small shrubbery at the turn of the walk to the right. These should be kept low-clipped, and may have an under-growth of *Arabis*, *Myrtle*, *Blood-root*, or *Violas*, in order that there be no unsightly empty spaces to show.

An effective treatment for a lake-side—that most difficult portion of a mountain estate to lay out—is seen in one of the photographs. If the water is subject to high winds, making rough waves, the best thing is to use the stones upon the place to bulkhead the shore, making rough steps where needed, and grassing the slopes leading thereto for a hundred yards back. This will give a trim appearance from the lake-side, and not interfere with the wild effect desired in the woods proper. On every such place there should be a point from which there is a good "vista," or outlook, across the water. This is admirably shown in the picture, where, from the rustic seat, the view extends through the trees across the water, yet it is as secluded as could be desired. The quaint stone lantern at the right adds a touch of the formal, as if it were there to dispel the terrors of the night. As far as possible trees, shrubs, and flowers indigenous to the country, alone, should be used.

Every garden or estate which runs down to a pond, creek, river or body of water large enough to have a boat upon it should have a "water-gate" as a landing-place, and what can be more suitable for the purpose than the Doric temple, as shown in these pictures. When the body of water is large enough to have on it boats of large size, the water-gate is built out into the stream far enough to enable them to approach. There should be always a setting of shrubbery of a more or less formal kind on the land side, while the bulkhead of stone is simulated into a rockery, which, of course, is entirely informal. Tradition requires that the water-gate be white in color, and on fine estates it is of marble or white Caen-stone. In the absence of either of these, it may be made of the ordinary white concrete with a marbleized finish.

The modified Mission type of architecture requires a fine taste to lay out its garden, and we have it in the illustration shown here. There is always a pergola, as the latter has been evolved from the arbors of the early California Missionaries, which, being in a rainless country, needed no roofs. There are a number of fine pergola vines, among which are: *Clematis paniculata*, *C. Virginiana*, *Trumpet-creeper*, *Wistaria*, *Bignonia*, *Honeysuckle*, and the grape. The walks are bordered by dwarf box, and the borders are filled with ever-blooming roses. The modern flowers are not suitable for the garden of the Mission-type house, but there can be a careful use of the conifers and shrubs. Note the sundial at the cross-ways; a sundial always should be set at a cross-ways, or at the end of a path. The modern custom of setting a sundial in a circle, cut in a path, is technically wrong. Every feature in this garden is properly set. There is a space of green between the rows of clipped conifers and the walk-edging, in the middle background, as there should be, but often is not.

ART EXHIBITIONS

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Cincinnati. Seventeenth annual summer exhibition of works by American artists.

Pittsburgh. Carnegie Institute. Fourteenth annual international exhibition of oil paintings. Until June 30.

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WHEN I returned to America I made a lot of cigarettes for my own consumption. Having learnt the secret, it seemed a pity not to make use of it. My friends tried these cigarettes — with the result that they regretted the years they had not spent in the Orient. Before long they wanted me to build a factory just to satisfy their individual needs.

I never built that factory, but I kept on making my cigarettes as fast as I could, and my friends kept on smoking them as fast as they could. Then they urged me to let the public know how good "Brennig's Own" cigarettes were. They said the public had been disappointed with cheap machine made cigarettes long enough. So I made the experiment — which has already created an ever increasing demand for my cigarettes.

A box of my
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London's Farewell to Her Dead King

(Continued from page 15.)

cordoned space encircling the hall was vacant. Beyond that a black throng, stretching as far as the eye could reach, stood patiently under a hot sun and strained its eyes towards the chamber of death.

On Friday the people were astir almost before dawn and stood pressing against the railings, black clothed and silent. At seven the troops began to move, and one saw winding threads of scarlet beneath dim towers and spires—veiled in morning blueness—men in crimson and gold, scarlet and white, helmeted and busbeed, men in gray, in green and in blue and black. Here and there the red cross of an ambulance wagon stood out vividly from a background of spring grass and trees thick with summer foliage. Then came the sailors, marching in long lines, four abreast, and these formed up in Old Palace Yard. From away down Victoria Street came the mounted Lifeguards, with breastplates and helmets glistening in the sun, and across the shining river, over Westminster Bridge—later to be black with people—marched soldiers in scarlet. It almost seemed as if the armies of all Britain must be massing, as the thousands moved silently by, passing the towers of St. Stephen's to take up positions along the route. At last all was in order and a herald in gold-encrusted uniform trotted amid the waiting ranks towards the Earl Marshal, who rode within the gates. Then a sudden stillness fell over all, for the gun carriage, preceded by an escort, and drawn by eight black horses, came suddenly into view. Behind it walked the King's charger—empty riding boots reversed in the stirrups—and, most poignant touch of all, the little white terrier that King Edward had loved above all his other dogs, led by a kilted Highlander. The cortege drew up in the shade of the old walls and waited, but not for long. Almost at once the nine kings followed, all in brilliant uniform—first King George, the blue ribbon of the Garter across his breast; on his right King Edward's only surviving brother, the Duke of Connaught; on his left the German Emperor, mounted upon a white horse. Behind them came the brother kings, Haakon of Norway, Alfonso of Spain, his dark face stern beneath his waving plumes; the King of the Hellenes; the King of Bulgaria; the King of Denmark; the King of the Belgians, and the youthful, tragically crowned King of Portugal. Then followed the heirs apparent and the representatives, the Archduke Franz Ferdinand of Austria; the Hereditary Prince of the Ottoman Empire, a gorgeous figure in light blue and green; the Grand Duke Michael Alexandrovitch; Prince Fushimi of Japan; the Duke of Aosta, and the Princes of Bavaria, the Netherlands, Prussia, Saxony, Egypt, Baden, Orleans, Mecklenburg Strelitz, Siam, Greece, Sax-Coburg, Sparta, Roumania, Pyrmont, Schleswig-Holstein and Montenegro. Next in order were the Grand-dukes and Dukes, and naval and military representatives of foreign potentates, and after all came the royal carriages bearing the queens and princesses. In the first glittering, golden equipage sat Queen Alexandra, in sable robes. She alighted to receive the homage of the assembled kings and to pass once more, escorted by her son, King George, into the shaded Hall, where stood the bier.

Once again there came a momentary pause, and then she emerged into the great square, a slight figure weighed down in spirit by the bitter tragedy of the mo-

ment, and in body by the lengthy black train and heavy veil. Then, in her grief she turned, not to the people surrounding her—the kings, commoners and peers—but to the charger the king would ride no more, and to the little dog that whined as he looked to the flag-decked coffin. It was a very little thing, but the sight of Queen Alexandra's hand outstretched to caress the horse's satin coat seemed to make it all the more tragic. A moment more and the sombre figure was lost in the depths of the golden coach, and the great array of kings and princes were reining in their steeds and raising their hands in last salute to one who, laid low by yet a greater King, was being carried forth in regal state.

Suddenly the royal standard fluttered down from the Victoria Tower and the Union Jack ran up in its place. The first dim boom of distant cannon sounded, and the deep-toned bell began its tolling. The cortege started, and King Edward passed on among his silent people to his last resting place.

HAPHAZARD JOTTINGS

CHICAGO'S SANITARY BOAST

THE growth of an appreciation of the value of sanitation is evidenced in many ways, and in regard to no department of municipal work is there more interest shown than in the methods of sewerage disposal. The health experts of Chicago boast that so effectively has engineering solved the problem, that out of that city's population of two millions, fewer than 400 die annually as the result of defective sewerage. And this effort to save the living from contamination includes also the question of cemetery location. Three applications were recently made for permission to open grounds for burials within the city limits of New York, but a bill introduced in the State Legislature this year (which has just received the signature of the Mayor) forbids, for sanitary reasons, the laying out of more cemeteries within the confines of the city, so that these applications can hardly be granted. It will probably be only a few years before the custom of burning the dead will become general, especially when the public comes to understand the danger of disease infection from burial.

RACE MIXTURE

A bill against miscegenation, introduced in the New York State Legislature, did not pass; but, it is to be hoped, will be presented again and go through. There is a movement on foot which has for its object race amalgamation, and at a meeting held this spring, at which three white women as well as a group of colored people were present, the Rev. Dr. William Robert Anderson Palmer, of Newark, N. J., spoke, under the auspices of the Cosmopolitan Society, in behalf of it, basing his arguments upon alleged Biblical authority. After citing the intermarriage of the Hebrews and Canaanites, and other tribes of Biblical times, he said that Moses, like Frederick Douglass, was a firm believer in race amalgamation, and that he had married an Ethiopian. He also cited other instances, all in a line with the avowed object of the Cosmopolitan Society, which, according to its constitution, is to bring together in one society types of all the races. However, the doctrine does not appear to be making much headway in this country, where the highest legal authority, the Supreme Court of the United States, has just given a decision upholding the validity of the Jim Crow laws as they relate to railway transportation.

VOGUE'S TOURING NUMBER

THE earth, the sea and the air above are open to you for a summer jaunt. How will you take it, and where? The forthcoming issue of Vogue is not a cut and dried guide book. It may not even tell you more of the possibilities of a motor car trip than you already know. But it will contain many pleasant pages devoted to summer journeys that have brought health and recreation to others, and in it you will doubtless find just the suggestion you are looking for.

PERHAPS you are not yet altogether prepared for flying, but surely you are interested in it. A voyage in a motor boat may appeal to you, or your nerves may relax at the thought of the camp fire and gliding canoe in the Adirondacks. Has it occurred to you that the trip to Europe will give you opportunity for a fortnight in Andalusia? Have you decided upon the details of your summer wardrobe?

IN this number the fourth of Belle Beach's notable series of articles on "The Making of a Horsewoman" will discuss the saddle horse; and in addition to other special features you will find Vogue's regular departments.

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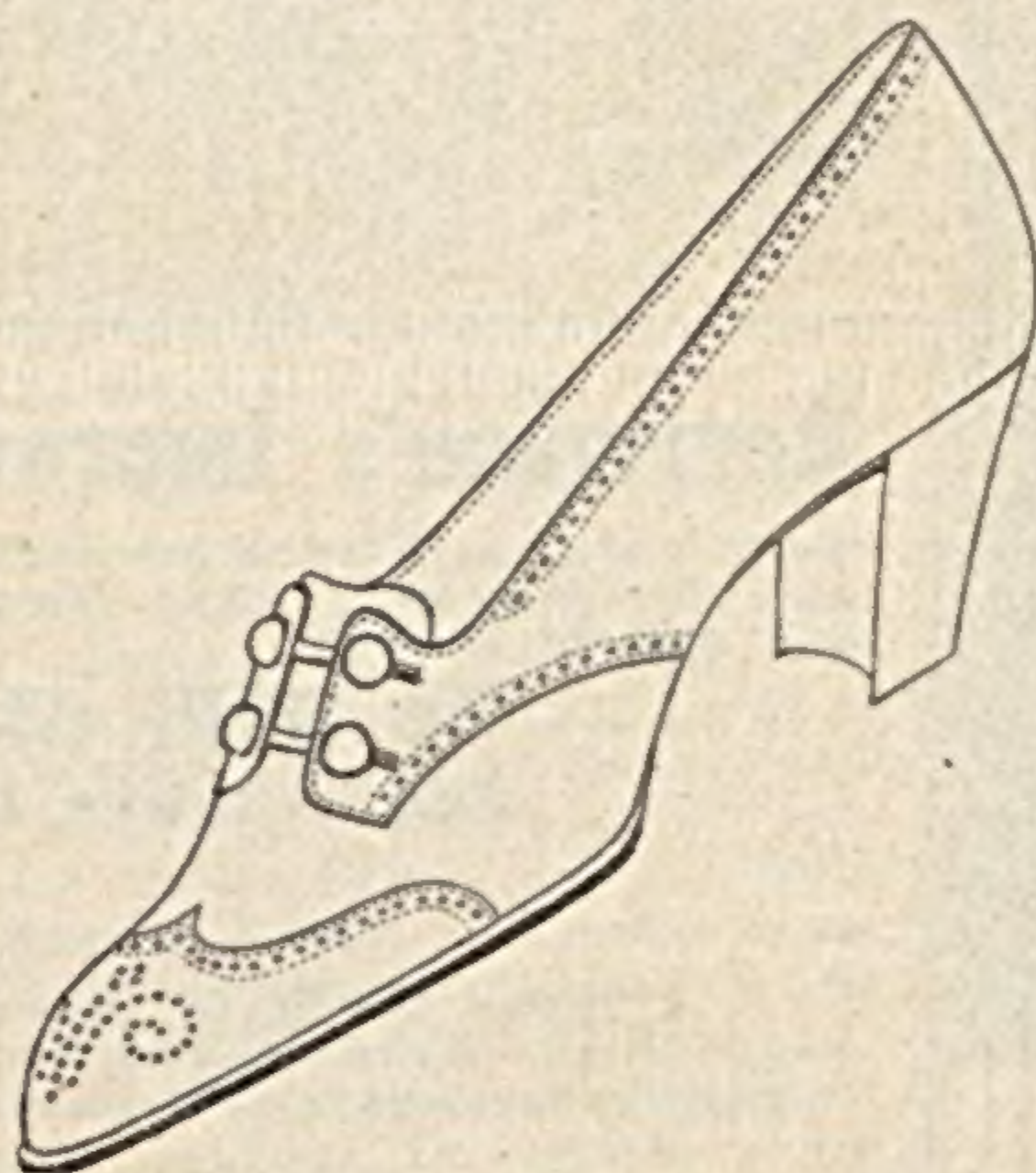
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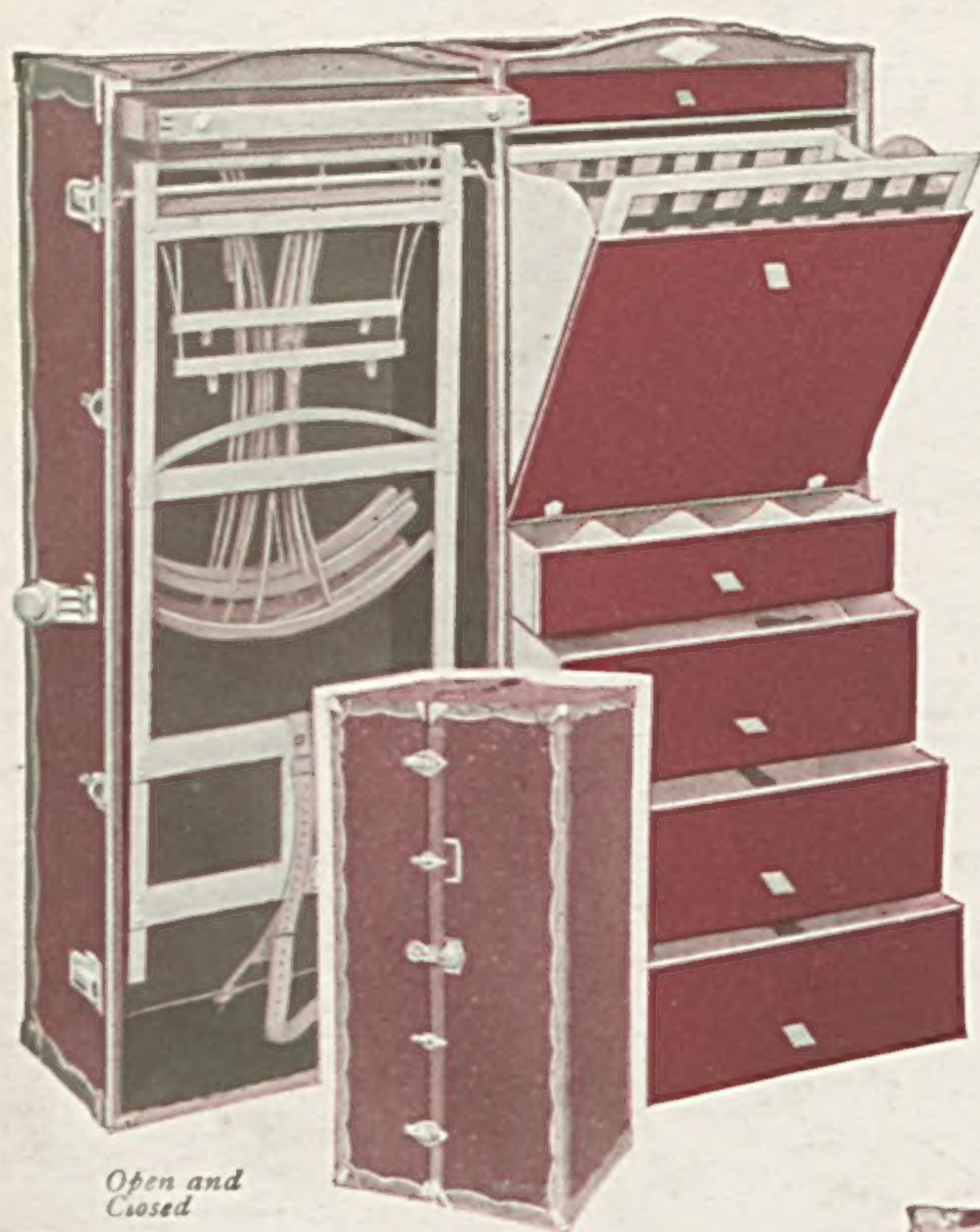
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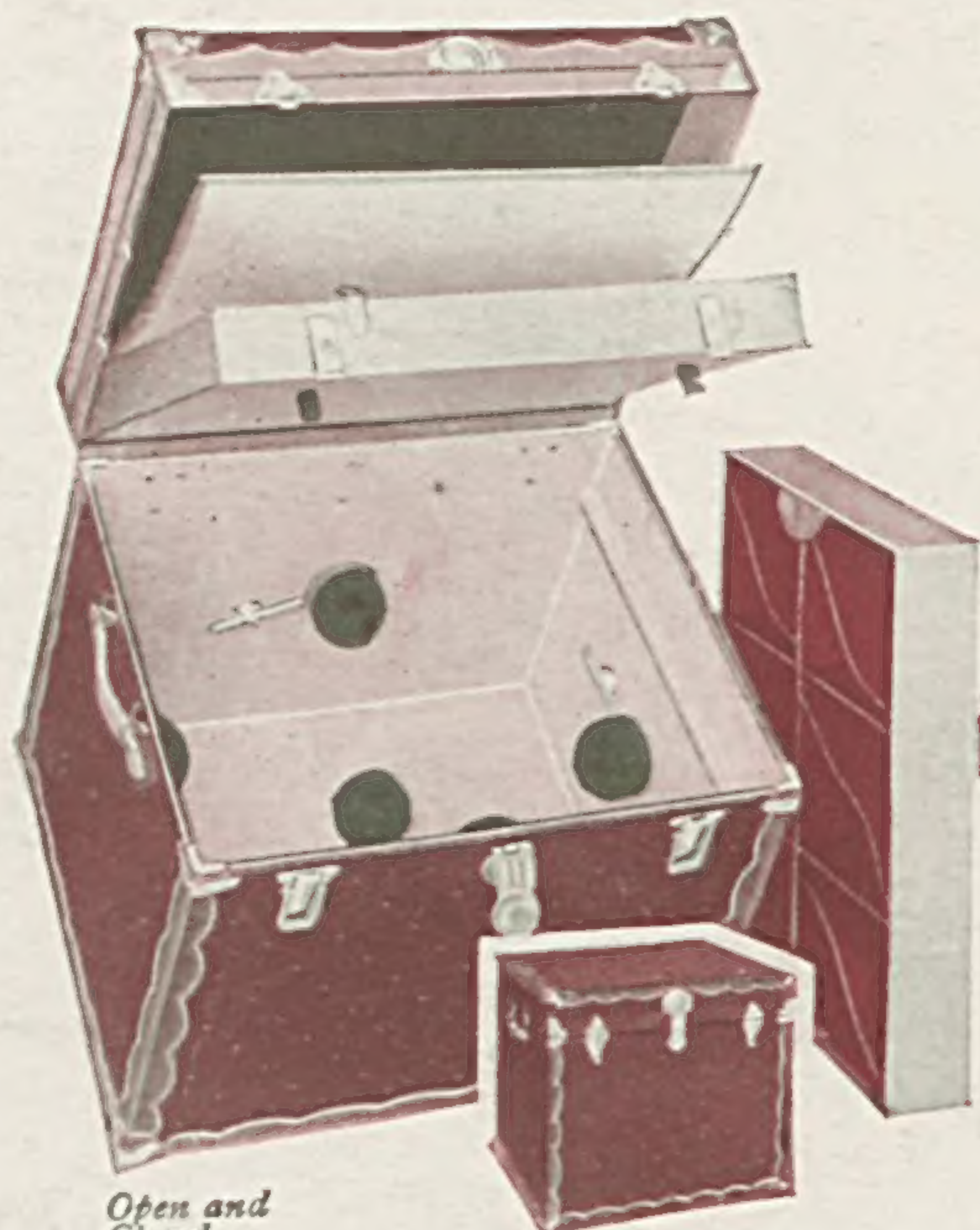
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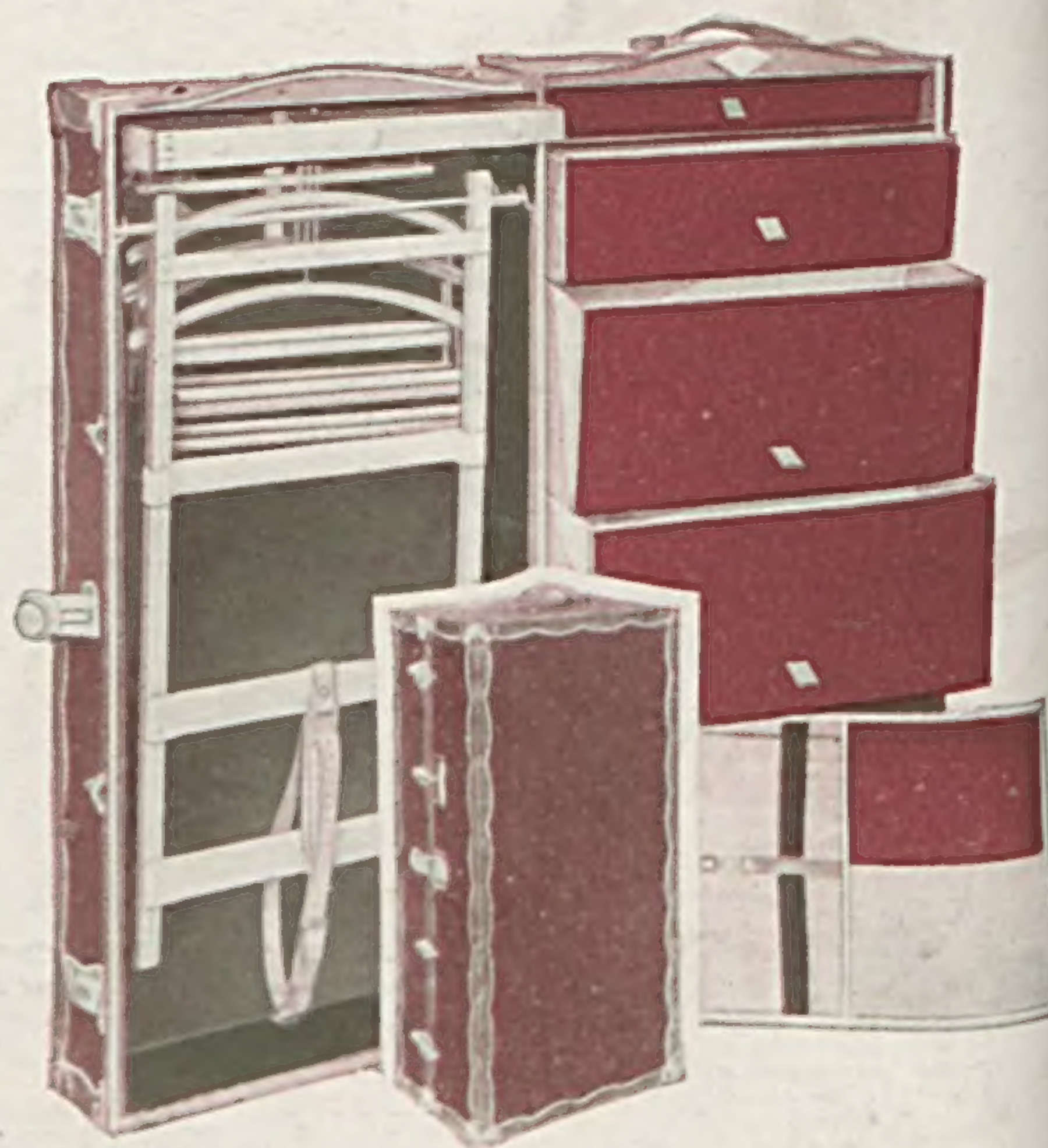
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